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RECORD COLLECTOR

EST. 1979

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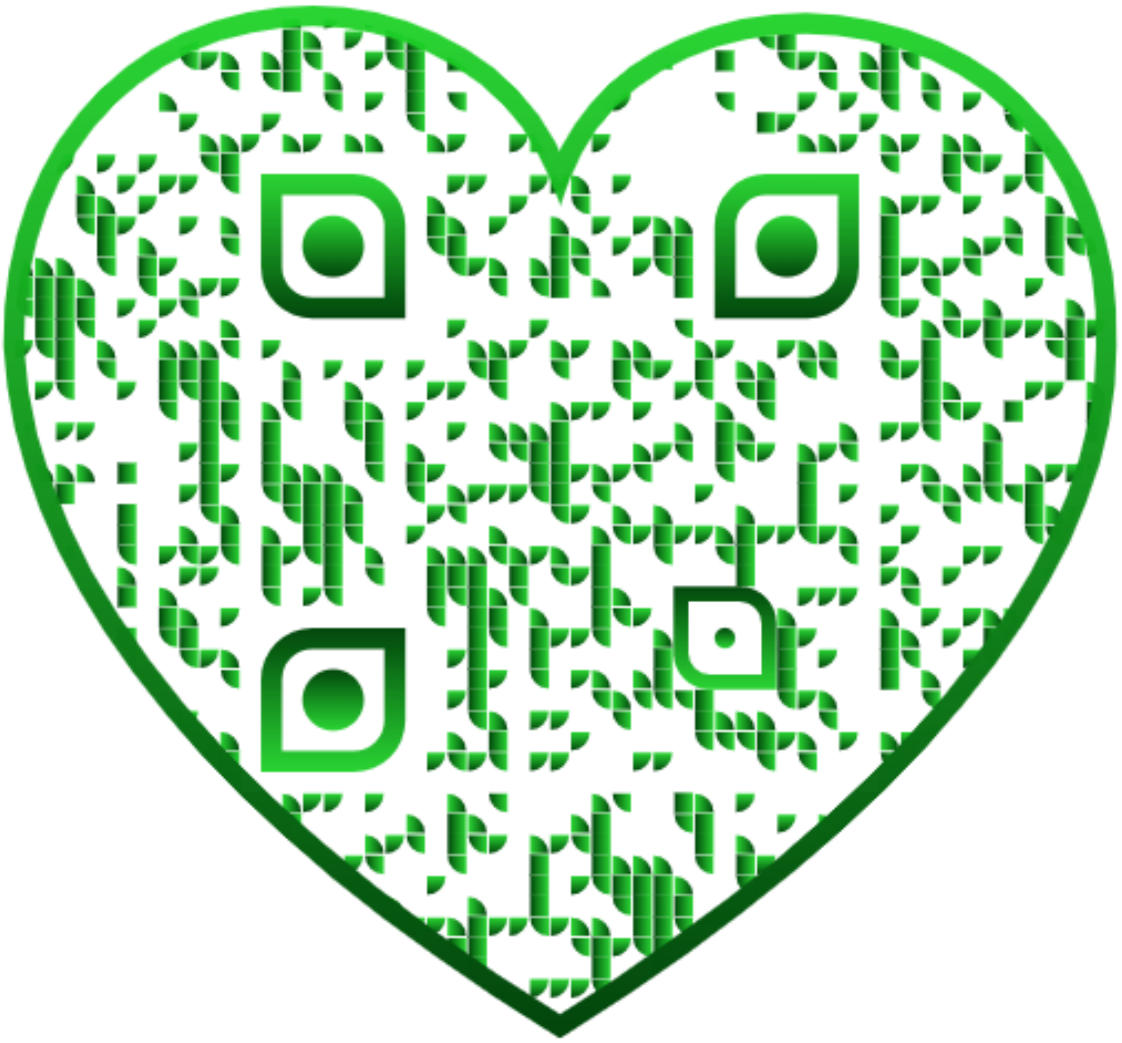

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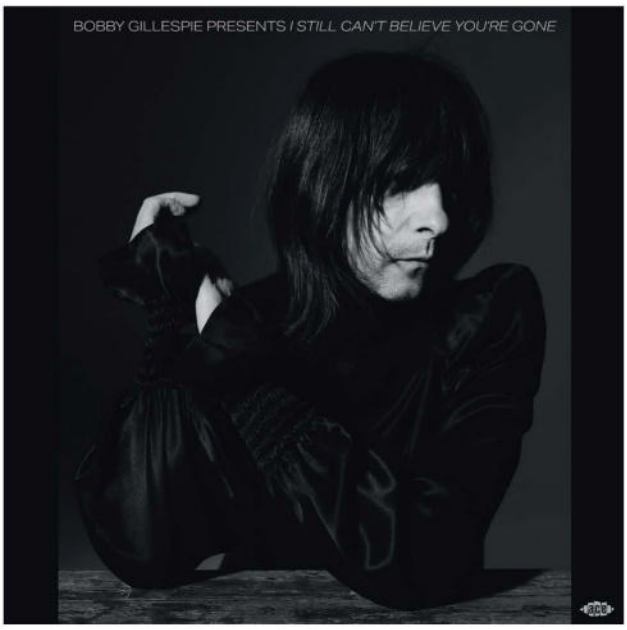

Bobby Gillespie Presents I Still Can't Believe You're Gone
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XXQLP2 098 2LP
In Bobby's own words: 'These songs are soul savers to soothe frayed and battered nerves and to ease and settle the heart. I would like to share this wonderful music that has given me strength, joy and inspiration over the years with you the listener. We all need respite from time to time - the music on this compilation is soul food of the highest order - I hope you enjoy it.'

Candi Staton
I'm Just A Prisoner
CDKENM 516

Candi Staton
Stand By Your Man
CDKENM 517HIQLP 122 (LP)

These new CD editions of Candi's first two Fame albums feature Japanese Style Mini-LP packages with oversized rigid card sleeves and coloured inners. Both feature interviews with Candi about this magical stage of her career as well as photos from the period.

EUCLID
Heavy Equipment
HIQLP 118 (LP)
This super rare heavy rock album is one of the true surprises on the Flying Dutchman label. Much bootlegged over the years, this first official reissue is a must-have for rock fans everywhere.

Candi Staton
Stand By Your Man
HIQLP 127
"Stand By Your Man" is one of the cornerstones of southern soul. Ace are delighted to put it out again on 180gm vinyl with liner notes penned by our captive scribe Ian Shirley.

The Huck Daniels Co
Foolish Man (Part 1)
C/W Foolish Man (Part 2)
BGPS 072 (7")
Guitarist Daniels was a long-time mainstay of the B.B. King band. The A-side of his single for Kent is a driving James Brown-style funk dancer, whilst its flip features the organ playing of Earl Foster.

Billy Garner
I got some (part 1)
c/w I got some (part 2)
BGPS 070 (7")
Originally issued in 1971, 'I Got Some' is the most down and dirty of Billy Garner's singles for Dave Hamilton New Day label. This repro of the original single, sees our first 7-inch issue of 'Part 2'.

Fatback Brother Bill Curtis / Johnny King & The Fatback Band
Dance Girl
C/W Keep On Brother Keep On
BGPS 069 (7")
Before the soul and disco hits, Bill Curtis' Fatback Band were one of the tightest funk groups in the world. 'Dance Girl' is a New York block party classic, the flip is also a sought-after collectable.

Chester Randle's Soul Senders
Soul Brother's Testify (Part 1)
C/W Soul Brother's Testify (Part 2)
BGPS 071 (7")
One of the mainstays of the late 90s/ early 2000s Deep Funk movement 'Soul Brother's Testify' is a fiery mix of funk beats and psychedelic guitar. This reissue is a faithful repro reissue of the original and sought after 1967 45.

Leon Thomas / Louis Armstrong & Leon Thomas
The Creator Has A Master Plan (Peace) (Edit)
C/W The Creator Has A Master Plan (Peace)
BGPS 073 (7")
A wonderful opportunity to own two monuments of vocal jazz on one 7-inch single. Both sides feature the original 7-inch edits, neither of which have been previously reissued.

FROM THE VAULTS:

Bobby Gillespie Presents Sunday Mornin' Comin' Down
HIQLP2 040/ CDCHD 1453
An exercise in mood and atmosphere compiled for us by the Primal Scream frontman. Available on CD and 180g clear vinyl 2LP gatefold set with bonus track.

70
Friends Again

60
Frankie Laine

50
Paul Rodgers

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50 PAUL RODGERS The erstwhile Free and Bad Company frontman has lived many musical lives since the late 60s, from collaborations with Jimmy Page to stepping into Freddie Mercury's shoes with Queen – after inadvertently turning down The Doors. But now he suggests his latest solo album could be his last. Yeah, they all say that...

60 FRANKIE LAINE It is 1953, and one man dominates the UK singles charts. Not Sinatra, not Perry Como, not Elvis (yet) but a barrel-chested Chicagoan, whose emotive singing style in many ways presaged the passionate approach of rock'n'roll. Seventy years on, he deserves fresh appreciation

66 ANDREW GOLD You may be acquainted with his deathless MOR hits of the 70s, or even his studio work with the likes of Dylan, Ringo and 10cc. But his 1997 psychedelic epic? Possibly not. Let us enlighten you...

70 FRIENDS AGAIN While the clean-cut, jangling sound of young Scotland was charming pop-pickers and indie kids alike in the early 80s, these Glaswegians were ones that got away. As their past glories are reissued, we hear how they could have been contenders

74 COVER STORY MADNESS As one of British pop's most cherished institutions, Suggs, Barso and co continue to defy their own reductive Nutty Boy image with this year's acclaimed pop opera *Theatre Of The Absurd Presents C'est La Vie*. But amid all kinds of internal turbulence, it nearly turned out to be the record that tore them apart, they tell *RC*

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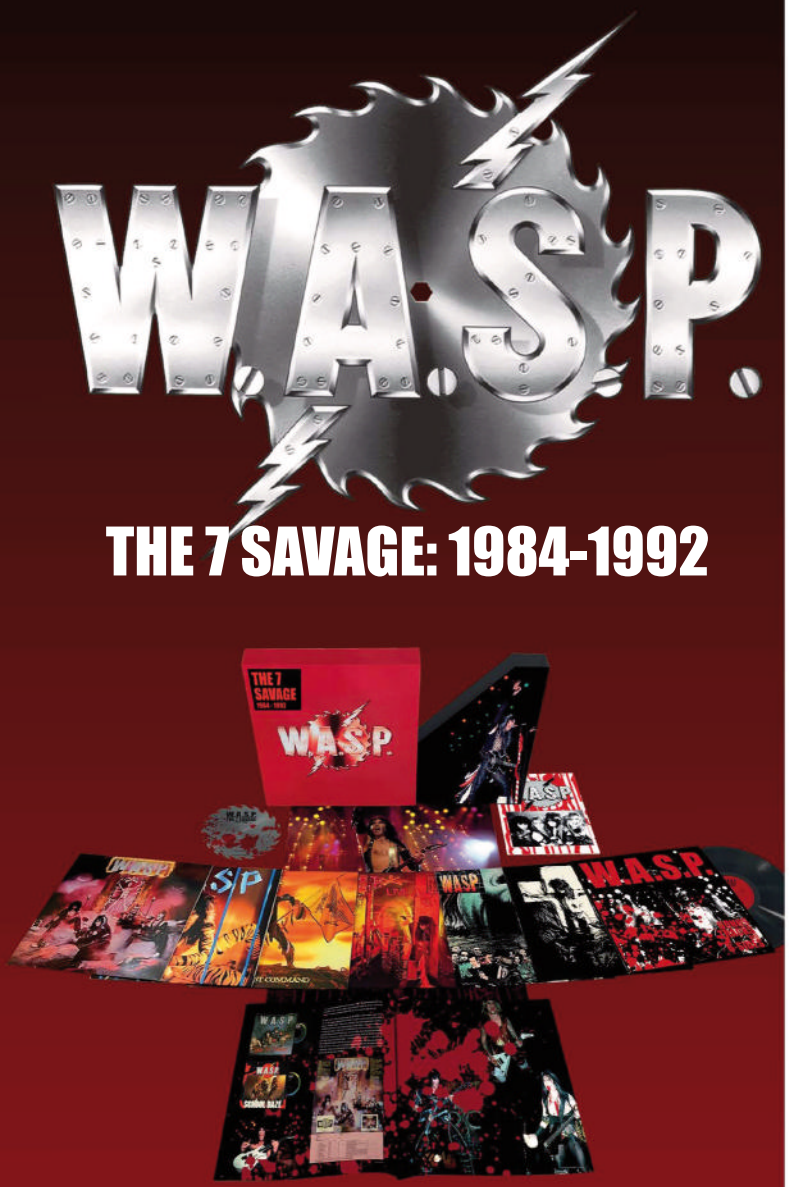
Photos: (Paul Rodgers) Victory Tischler-Blue; (Frankie Laine) Bear Family Archives; (Friends Again) Peter Mac



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The *RC* staff's favourite... Madness Songs

PAUL LESTER Embarrassment
VAL CUTTS Our House
TIM JONES Our House
PETER BARRY House Of Fun
CHARLES DONOVAN (Waiting For) The Ghost Train
BILL EDWARDS Land Of Hope & Glory
JOHNNY SHARP Embarrassment
DARYL EASLEA Embarrassment
STEVE BURNISTON Our House
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Record Collector | Dec 2023 | Issue 551 | Playlist

"The magazine you can hear"

Madness Embarrassment
Drop Nineteens Kick The Tragedy
Elvis Costello King Horse
Pink Floyd Sysyphus (Pt 1)
Lori & The Chameleons The Lonely Spy
The Teardrop Explodes Passionate Friend
The Controllers Somebody's Gotta Win
Dusty Springfield So Much Love
Shape Of The Rain Dusty Road
Gary Numan I Die: You Die
Nazz Take The Hand
The Association Cherish
Betty Wright Clean Up Woman
Thea Gilmore Nice Normal Woman
Jonathan Wilson Desert Raven
Free Wishing Well
Frankie Laine I Believe
Andrew Gold Lonely Boy
The Fraternal Order Of **The All** Love Tonight
Friends Again State Of Art
Prince Daddy Pop
The Kinks God's Children
Zulema Wanna Be Where You Are
Greg Lake I Believe In Father Christmas
Madness One Better Day

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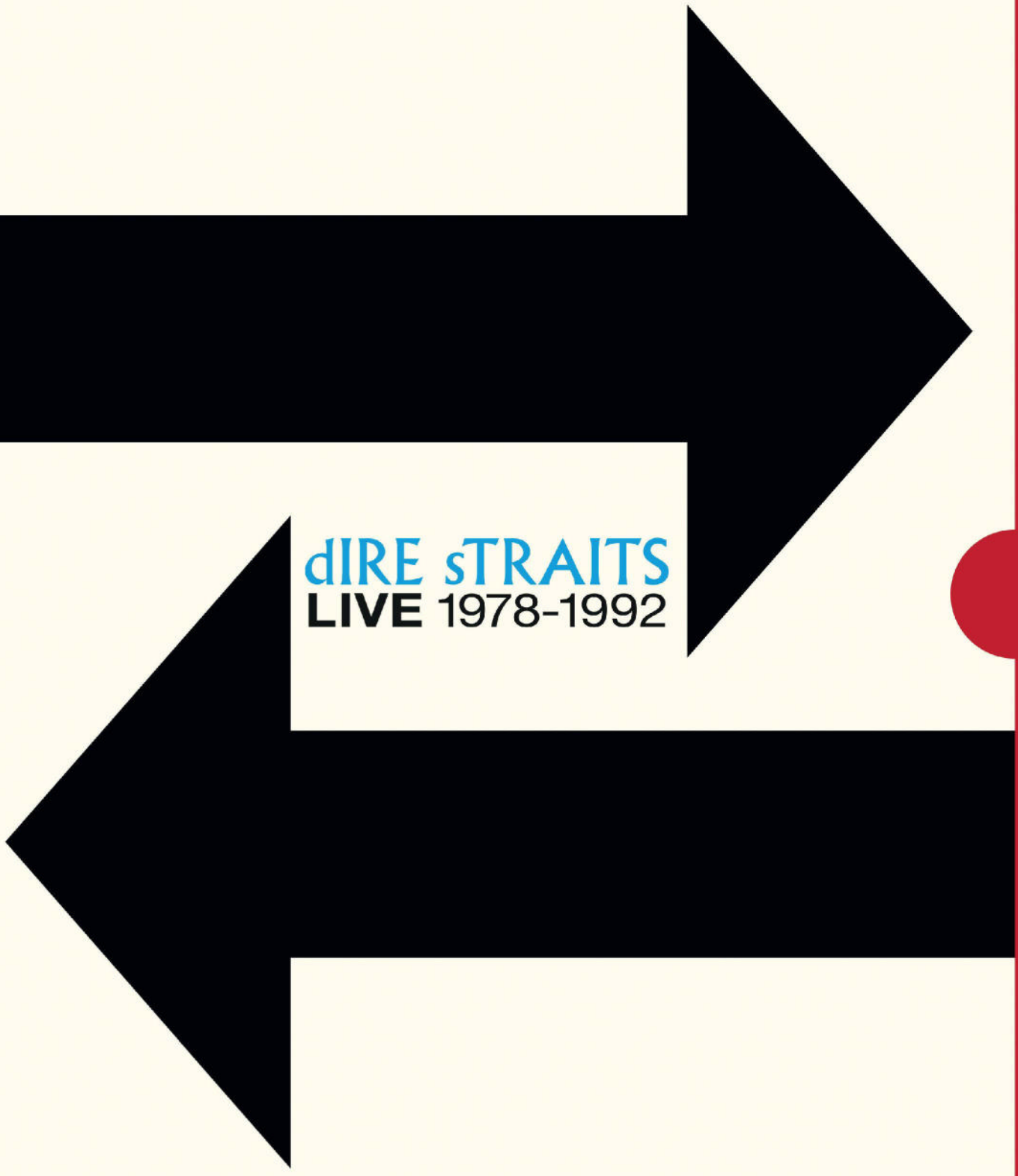

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For The Record

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Hello, and welcome to RC551

When it comes to great singles bands of the 60s, we're spoilt for choice. Generally, The Beatles are seen as the ultimate masters of the form, but there's also the Stones, The Beach Boys, The Kinks, the output of Bacharach-David, the Motown label, Phil Spector… The 70s were more about albums artists – David Bowie, Stevie Wonder, Neil Young – but the 80s were another golden age for 7"s supremos: New Order, The Smiths, Madonna, Prince, Pet Shop Boys… and, perhaps the decade's finest exemplars, Madness. From 1980 to 1984 – My Girl to One Better Day – The Artists Reductively Dismissed As Nutty Boys released 17 x 45s that caught the mood of the moment such that, played back to back, they tell a (*the*) story of the times, and evince an openness to ch-ch-ch-ch-change worthy of, well, The Beatles and Bowie. As Stevie Chick points out in his excellent Madness interview, though, they didn't just excel at three-minute singles, they also produced great long-players, even going so far as to suggest that their latest – *Theatre Of the Absurd Presents C'Est La Vie* – is their *Rumours,* the Covid-age one that saw all sorts of intra-band tensions spilling over into the grooves and almost caused them to split.

It's all drama and detail perfectly balanced in *RC* this month. The Friends Again article is a veritable Shakespearean tragedy set to a sunkissed Scottish indie-pop beat. Paul Rodgers sheds skins and assumes new identities with the panache of Bowie. And the Frankie Laine and Andrew Gold articles serve as reminders of two musicians who refused to stand still, creatively, yet rarely, if ever, get mentioned these days, despite their brief periods of commercial ubiquity.

Talking of hegemonic domination of the charts: imminently, it's – as someone once declared, very loudly, while sporting a colourful stovepipe hat – Chriiiiiiistmaaaasss!!!!! In next month's bumper Yuletide issue, we peel away the glitter and Bacofoil to reveal what Slade – and Sweet, Mud, Wizzard, Suzi Quatro, Mott The Hoople, Alvin Stardust, Marc Bolan and (that man again) Bowie and the rest – were doing in the decade-long run-up to their 1973 glam-era success. All that plus a ton of features on musicians famous and obscure and articles on all the rarities and memorabilia seasonal gift vouchers can buy.

See you next month,

Paul Lester

MARQUEE RUNES

This month's issue is solid gold. Another great [front cover] feature, this time on the legendary Marquee Club – 12 pages in *RC* 550. Between 1984-86, I frequented 90 Wardour Street's Soho venue at least once a week to see the more obscure of bands, [and I'm] forever immortalised on video in the audience at Robyn Hitchcock's 27 April '85 recording released as *Gotta Let This Hen Out*. I'm centre-front, jumping about. Honest. It's a place where I also met a certain [Adam] Ant guitarist and Cult singer while at the bar. For me, it was often our US visitors who were of real merit, notably Dylan's go-to-guitar-man, Charlie Sexton, doing a fine set, ditto Lone Justice at their sold-out slot. Johnny Thunders and Hanoi Rocks, too. I'd often conceal my tape-recorder and stand at the back wall in anticipation of hitting the Record button, and flipping the cassette midway, hoping not to miss a beat.

Thanks, *RC*, for reminding us what a great place 90 Wardour Street was.

Simon Mullins, email

HUGHES & CRY

Thanks for the Glenn Hughes article [*RC* 550]. Personally, I think Glenn is the greatest vocalist, growing up with rock music from 1975 to the present day.

Simon Loxham, email

TROWER POWER

RC 549: Michael Heatley reviewing [1973's] *Twice Removed From Yesterday*: "Robin Trower, now 78, has yet to – and indeed may never – return to the stage." Really? This is one of the hardest-touring septuagenarians in rock, with 25 subsequent studio albums (up to and including 2022's *No More Worlds To Conquer*), each enthusiastically toured to the delight of Mr Trower's adoring fans as reflected on his many live releases.

Shaun Corry (subscriber)

SATIRE DELUXE

Enough is enough. This simply has to stop. The lack of exploitation meted out to us regular readers by *Record Collector* is a scandal. All we get each month is a standard issue paper magazine. Don't you know we are record collectors? Taking into account the comments by Pete Townsend in the recent *Who's Next* review [*We presume Cally means this bit of said review: "This is something the folks at Universal do to try to screw a little bit more income out of the assets they now own" – Ed*], I hereby suggest the following:

1: A deluxe edition that has more words and photos in each article and sells for twice the price.

2: A super deluxe issue using heavyweight paper and hand-signed photos of each contributor.

3: A super-super deluxe package that comes in a box which doesn't fit into any magazine rack and includes a Blu Ray (Manzarek) version of the issue plus digitally remastered content and an entire remix of the magazine by someone in authority such as Luke Haines and, finally:

4. A 50th Anniversary hardback reissue of any old copy of the magazine re-written using Dolby Atmos, Elemental Mixes of all the rubbish that was originally edited out, Surround mixes of the original hand-written notes that made up that article on Pickettywitch in 24/96 format, with all the type size much bigger and the photos in 3D as a limited, numbered edition in a massive carton aimed at all cash-happy King Crimson fans.

Cally Callomon, email

SECRET SQUIRREL

I thoroughly enjoyed Bob Stanley's 'Britain's Secret Radio Hits' [*RC* 548], which took me back to the early 70s and listening to Radio 2. You could be forgiven for thinking Marty Wilde's catchy Abergavenny, Pet Clark's I Want To Sing With Your Band and The New Faces' Happy The Heart had all been Top 10 hits. Vince Hill's Song For Europe entry, A Day At The Seaside, was omnipresent and Europe did indeed chip in with Joe Dassin singing Champs Elysee and Dutch girl Wilma's take on Lavender Blue. In this alternative world, wasn't Matt Munro a No 1-selling singles artist with We're Gonna Change The World? I'd like to think so.

Clive Hutton, Cambs

DOLLS BY DOLLS

I was very interested in the article about Chris Agajanian selling his Beatles collection [*RC* 549]. While I don't have [anything] very rare, I have a couple of interesting things. I have figures of The Beatles as they appeared in cartoon form on American TV. They are difficult to take a picture of, as they are in the original plastic cases, though Paul and John look okay! I also have five bell jars containing The Beatles at different stages of their career. These were produced by the Franklin Mint as numbered Limited Editions. One has the boys in suits with umbrellas, circa 1964. Another has them as their characters from *The Magical Mystery Tour* and another as they appeared in cartoon form in *Yellow Submarine*. I attach photos of the two featuring them in their *Sgt Pepper's* regalia and on the zebra crossing featured on the sleeve of *Abbey Road*. I had to take the bell jar off because the flash rebounded off the glass. Hopefully, you will find them interesting.

Jack Haynes, Swinton

BLINDED BY THE SH**E

I enjoyed *RC* 548, especially the articles on Janis Ian and Manfred Mann. All of Janis' albums are worth a listen and her last one, *The*

I Was There

A reader's recollection of a key music event

This month: Steeleye Span and Richard Digance, Cardiff Capitol Theatre, 14 November 1974

I think this was the second time that Steeleye Span had played the Capitol in 1974, so I thought I'd better go and see what all the fuss was about. This was Span's *Now We Are Six* tour and material from the album featured heavily in their set, but first up was special guest, Richard Digance.

It would be a number of years before Digance was an ever-present on the TV, but it was clear that he had talent and a wicked sense of humour that chimed with the audience and provided a very pleasant start to the evening.

So, to the main feature, with a lineup of Tim Hart and Bob Johnson (guitars); Maddy Prior (vocals); Peter Knight (fiddle); Rick Kemp (bass); and, newish for the band, a drummer (Nigel Pegrum).

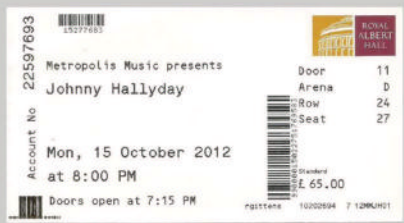
Steeleye Span take to the stage.

My knowledge of the band's material was pretty much limited to TV appearances singing Gaudette and one play of the *Now We Are Six* album. Their set included, in no particular order: Edwin; Thomas The Rhymer; Two Magicians; Misty Moisty Morning; and, of course, Gaudette, which I have to say was superb live. Peter Knight, dressed from head to toe in a gawdy hooped outfit, was wonderful and took centre-stage on a couple of occasions and, in particular, for Robbery With Violins. Maddy Prior proved that she has a very versatile and lovely voice, which is perfectly suited to the traditional songs and the rockier numbers.

Clearly, the band liked to put on a show, from the colourful stage attire to the short stories used to introduce each song and, indeed, the subject matter of those songs. Taking the theatrics to another level was the inclusion of a Mummer's Play, for which members of the band dressed as St George, the Turkish Knight and various other characters depicting a battle between good and evil – I wasn't sure about that segment, if I'm perfectly honest. I seem to recall a short film was also shown during the evening – no recollection of what it featured.

And that was it, a thoroughly enjoyable and varied evening was had by all.

Jon Hawkins



Light At The End Of The Line, is excellent all the way through. The Manfred Mann article was a good overview of the group, nicely bringing things up to date on the Manfreds – still touring year after year. It's disappointing that, as Tom McGuinness states, they were never able to make the leap from hit singles to hit albums. The group compositions on *Mann Made*, *As Is* and *Mighty Garvey* are all better than those on many contemporary albums. Mike Hugg's compositions on the latter two, on the Chapter Three recordings, and his solo material, offer a great bag of pop, progressive rock and jazz. Each And Every Day from *Mighty Garvey*, as recorded by Keith Hampshire, was used by CBC Television in Canada for their daily coverage of the 1988 Summer Olympics. It was disappointing to read that Hugg has retired from The Manfreds due to hearing issues. Incidentally, your photo of the 2018 Manfreds' line-up cut Mike Hugg off – he was standing on the left. He was there for the two shows I caught on that tour. What was the rationale for removing him from the picture?

Jim Howell, Calgary, Canada

It wasn't so much 'rationale' as rank idiocy on my part. Apologies. **PL**

BLOODLUST

Not a word about AC/DC [in the '1978' issue, *RC* 549]: no *Powerage*, a favourite of Keith Richards, or *If You Want Blood*, one of the best live albums of all time. Not even Whole Lotta Rosie, despite three years later readers of *Kerrang!* voting it the greatest HM song of all time. And you can't say it hasn't stood the test of time since.

Susie Lang, email

Um, take a look at RC *549's page 138.* **PL**

SCRATCH FEVER

When I went to play my favourite single – I Am The Cosmos, by Chris Bell, Car Records, 1978 – I discovered that it had cracked from rim to centre, becoming totally unplayable. It had not been touched and has been stored upright and away from extremes of temperature and humidity since I bought the 7" in 1981. I am devastated, not least because Discogs quotes a replacement as costing $425!

Has anyone else suffered spontaneous record self-destruction? And what might be the cause?

Simon Wright, email

ART ON SLEEVE

As I look through my early 70s albums, I just love the inventiveness of some of the artful album sleeves of the day. Alice Cooper's *Schools Out* with the school desk opening out to reveal knickers (they were stopped on entry to the UK for not meeting fire regulations). The Stones' *Sticky Fingers* with the unique Warhol design with zip (first pressing had the giant zip, withdrawn because retailers said that they damaged other albums in the rack). Marc Bolan's *Zinc Alloy* that opened out into a cage. The Faces *Ooh La La* with the moving mouth.

They were referred to as gimmick covers, but that belies the technical challenges that their designers faced and the production work that went into creating die-cast cut-outs. Record companies often lost money making this art.

But the album in my collection that tops all is the (probably) long-forgotten Atomic Rooster album, *Made In England*. This came housed in a real blue denim cover with real jeans stitching. What's more, the denim came in different coloured variants: beige, green, grey, red, purple, among others. The Japanese variant is very impressive, with a large sticker on the album sleeve in Japanese; and the band's name and album title are a silk sticker. A yellow variant is the German pressing on the Brain label. It's very hard to find and this one has the sticker in a wonderfully 70s font called Bottleneck. I have three variants (so far). Maybe when I have sourced and collected all of them, I will create a new piece of art.

Roger Woodgate, Great Doddington

JAPANESE IMPORT CDs

My main interest is collecting CD albums that were released in Japan, because the booklets had more pictures and information (in Japanese) than the CDs released in Europe, the UK and US, as well as better sound quality.

One UK-based company that I used to buy (via mail order) Japanese import CDs from was called Revolution International, which sold an extensive range of CDs from Japan, as well as from Europe.

Over the following years, I made many orders from this company, until Revolution International sadly went out of business. Ever since then, I've been trying to find another UK company that provides a similar service. I've looked on the internet and the only known company is eil.com, but their Japanese selection isn't as extensive.

Can any *RC* readers please help me in my search?

Gary Watson, Northumberland

THIS MONTH'S CONTRIBUTORS

Stevie Chick's first record was by **Madness** (1982's *Complete Madness*) and his first gig was Madness (Southampton Gaumont, Nov 1985), so it makes for a pleasing cosmic symmetry that his first *Record Collector* cover story is a profile of Madness. Peak beneath the group's nutty carapace from page 74.

Author and speaker **Bill Kopp** is a regular *RC* contributor. His work has a special focus on celebrating overlooked artists, e.g., this month's **Andrew Gold** (p66) feature. He's currently writing his third book, *What's The Big Idea: Great Concept Albums*, due in 2024.

Joel McIver, who interviews **Paul Rodgers** on p50, was an *RC* staffer for six years before quitting to write books, 35 of them so far. He recently co-wrote the memoir of Anthrax bassist, Frank Bello.

As tales of Machiavellian mischief-making in bands go, few can compare with the disintegration of the perennially summer-sounding **Friends Again**. On p70, **Allan Glen**, author of *Stuart Adamson: In A Big Country*, recounts one of the greatest untold stories in Scottish pop.

NEXT MONTH
RECORD COLLECTOR
IN SHOPS 30 NOV

THE ROOTS OF GLAM

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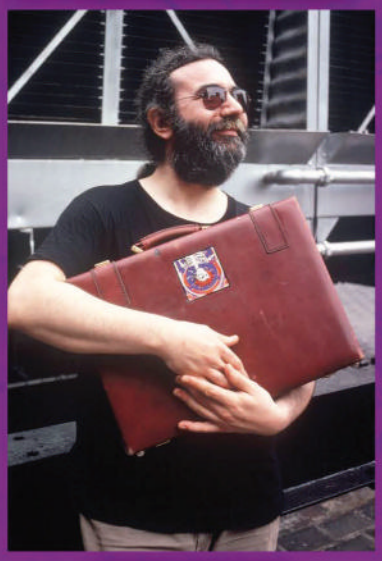
MUSIC MEMORABILIA & CONCERT POSTERS

Signature® Auction | November 18-20

View All Lots and Bid at HA.com/7309

Hey, Jerry, what's in the Briefcase?



Heritage Auctions
Music Memorabilia *Presents*
The Vincent and Gloria DiBiase Jerry Garcia/Grateful Dead Archive Auction

The Beatles Original Purse
Ramat and Company
(London, 1964)

Elvis Presley "That's All Right" / "Blue Moon of Kentucky"
Vinyl 7-Inch Single (Sun 209)

The Beatles *Yesterday and Today*
First State Stereo "Butcher" Cover
Vinyl Record (Capitol, ST-2553)

Bob Dylan with Children in Liverpool,
1966 Limited Edition Silver Gelatin
Print Signed by Photographer
Barry Feinstein

Bruce Springsteen *Born To Run*
Ultra Rare "Script Cover"
Promo Jacket with Vinyl Record
Test Pressing

Ska Authentic 1964 True First
Pressing Slabbed LP Vinyl Record
Graded 7.6 Music (NFT) Graded 9.0
(ND Records, JBL 1112)

Led Zeppelin "The Object"
Statue Still Sealed
in Shipping Box (1976)

W.C. "Handy" Award Presented to
Columbia Records for Robert Johnson's
The Complete Recordings (1991)

Nina Simone *The Amazing...* One of Only 10 Known
Copies Pressed on Blue Translucent LP Vinyl Record
Slabbed & Graded and Overall 6.5 (Colpix, CP 407)

Prince *The Black Album* Incredibly Rare
Sealed First Pressing Vinyl Record
Encapsulated by Tuned In Grading
Graded 9.0 (Warner Bros., 9 25677-1)

INQUIRIES:

Pete Howard *Concert Posters* | **214.409.1756** | **PeteH@HA.com**
Garry Shrum *Music Memorabilia* | **214.409.1585** | **GarryS@HA.com**
Ari Crane *Vinyl Records* | **214.409.1856** | **AriC@HA.com**

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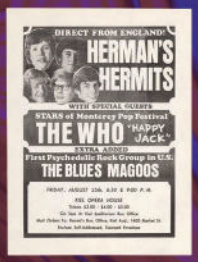
The Beach Boys 1963 Sacramento, California Jumbo Concert Poster

Jimi Hendrix Experience 1968 Madison, WI Concert Poster

Jackson Five (Michael Jackson), Stevie Wonder 1968 Jumbo Concert Poster

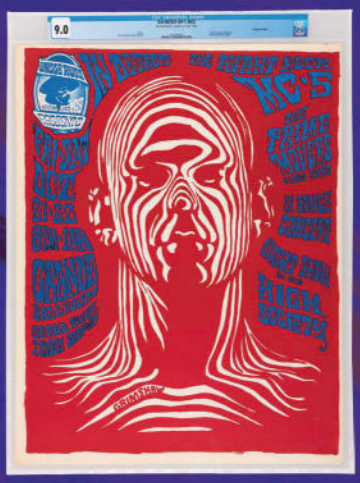


The Who Opening for Herman's Hermits 1967 Concert Handbill

Prince 1983 Jumbo Globe Concert Poster for *1999* Tour

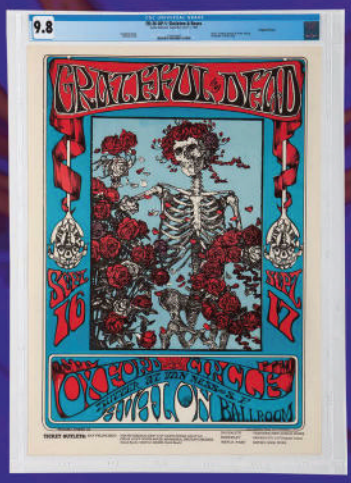
Fats Domino, Bo Diddley Biggest Show of Stars 1961 Concert Poster

Buddy Holly & the Crickets Last Known Concert Poster for Which They Actually Played, 1959



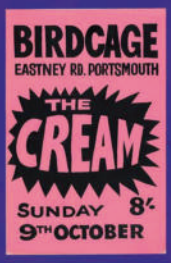
MC5 1966 Grande Ballroom, Detroit "Zebra Man" Concert Poster Graded 9.0

The Beatles 1963 Abergavenny, England Concert Poster



Grateful Dead 1966 "Skeleton & Roses" Concert Poster Graded Near-Perfect 9.8

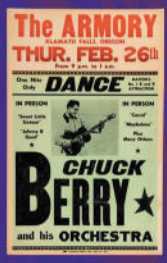
Janis Joplin / Big Brother & Holding Company 1968 Fresno, CA Concert Poster Graded 9.4



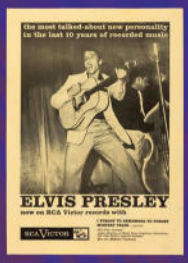
Cream 1966 Portsmouth, England Concert Poster

Elton John 1972 Seattle, Washington Concert Poster

James Brown 1961 Seattle, Washington Concert Poster



Chuck Berry 1959 "Johnny B. Goode" Concert Poster



Elvis Presley December 1955 RCA Victor New-Signing Announcement Flyer

Bob Dylan "Goes Electric" 1965 Newport Folk Festival Concert Poster

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Black is back

Black November Record Store Day returns on 24 November with a host of exclusive releases

Among the long-players out on the second *Record Store Day* of the year are *Asteroid City OST* orange 2LP; ***Jeff Beck*** *Tribute* LP; **Alan Silvestri** *Death Becomes Her OST* purple LP, with eight bonuses; **Carter Burwell** *Blood Simple OST* remix red LP, six; **Chico Hamilton** *The Master* purple 180g LP; **Gil Evans** *And Ten* 180g LP; **The Beat** *I Just Can't Stop It (Expanded)* clear 2LP, with bonuses; **The Doors**' unissued *Live In Bakersfield, August 21, 1970* orange 2LP, 2CD; **Faces** *Had Me A Real Good Time... With Faces! In Session & Live At The BBC 1971-1973* orange LP; **The Flaming Lips** *Yoshimi Battles The Pink Robots – Live At The Paradise Lounge, Boston 10/27/2002* pink LP; **Grateful Dead** *Fillmore West, San Francisco, CA 3/2/1969* 180g 5LP box; **Joni Mitchell** *Court And Spark Demo* 180g LP; **Linkin Park** *Lost Demos* blue LP; **Little Feat** *Live At Manchester Free Trade Hall 1977* 180g 3LP; **Los Lobos** *Kiko 30th Anniversary Deluxe* 3LP, with bonuses; **Rilo Kiley** *Under The Blacklight* coloured LP; **War** *The World Is A Ghetto 50th Anniversary Collector's Edition*, including gold 2LP with *Bonus Tracks*, *Making Of The Tracks* 3LP, (nine unissued); **Willie Nelson** *Shotgun Willie 50th Anniversary Deluxe Edition* 2LP, with bonuses; **Alesha Dixon** *All Fired Up* pink LP; **All Time Low** *Live At Wembley* LP; **Buckcherry** *Time Bomb* brown LP; **Charles Mingus** *Incarnations* LP; **De La Soul** *3 Feet High & Rising* 12 x 7" box set, with slipmat, stand; **Death** *Individual Thought Patterns* LP; **Dwight Yoakam** *The Beginning And Then Some: The Albums Of*

Record Store Day exclusives include unissued Gram Parsons

The 80s 4LP box; **Eric Dolphy** *Iron Man* LP; **Fourplay** *Between The Sheets* 2LP; Fraternity *Second Chance* 2LP; **Fu Manchu** *Fu 30 Pts I-III* LP; **Gil Scott-Heron** *Winter In America* LP, CD; ***Goo Goo Dolls*** LP; unissued **Gram Parsons & The Fallen Angels** *The Last Roundup* 2LP; **John Murphy** *The Guardians Of The*

Left: Rob Zombie – an injection of lunar cool, on picture disc Above: Getting the picture with Rob Zombie's *Conspiracy,* the *Guardians Of The Galaxy Holiday Special* LP, and Grateful Dead's San Francisco 5LP, 1969 vintage

Galaxy OST splatter LP; **John Williams** *World On A String* LP; **Jerry Lee Lewis** *Live At The Palamino Club* red 2LP; **Jonas Brothers** *The Family Business* clear 2LP; **Leon Russell** *Hank Williams Vol II* LP; **Lil Wayne** *I Am Music* red 2LP; **Limp Bizkit** *Rock In The Park 2001* 2LP; **Los Lobos** *Kiko* LP; **Meat Puppets** *Forbidden Places* coloured LP; **Ravi Shankar** *In Concert* 2LP; **Post Malone** *The Diamond Collection* clear 2LP; **Rob Zombie** *The Lunar Injection Kool Aid Eclipse Conspiracy* picture disc LP; **Terry Callier** *Mr Bongo* LP; **The 13th Floor** Elevators *Bull Of The Woods* 2LP; **The Colourfield** *The Very Best Of* blue LP; **The Knack** *Countdown 1980 Live* 2LP; **The Mamas & The Papas** *Live At The Monterey International Pop Festival* LP; and **Ultravox** *Quartet [Steven Wilson Mix]* clear 2LP, 2CD.

In the US, the *RSD* offerings include **Dave Brubeck** *Live From The Northwest 1959* LP; **Chet Baker** *Chet's Choice* LP; **The Beach Boys** *Christmas Album* 2LP; **Dierks Bentley** *Up On The Ridge* LP; **Blood, Sweat & Tears** *What The Hell Happened To?* 2LP; **Terry Callier** *Speak Your Peace* LP; **Captain Beefheart & The Magic Band** *Shiny Beast Deluxe* 2LP; ex-KISS' **Eric Carr** *Rockology* picture disc LP, CD; **Coheed & Cambria** *Live At The Stateland Ballroom* 2LP; **Collective Soul** *Live At Print Shop* LP; **Bo Diddley** *I'm A Man* 4LP; The Monkees' **Mickey Dolenz** *Puts You To Sleep* LP; **The Doors** *Live In Bakersfield* 2LP, 2CD; **Dr Dre** *The Chronic* CD; ***The*** **Fleshtones** *Stocking Stuffer* LP; **Jerry Garcia** *So What, Pure Jerry* 2LPs; **Dexter Gordon** *A Day In Copenhagen* LP; **Gov't Mule** *Time Of The Signs* LP; **Chico Hamilton** *The Master* LP; **John Lee Hooker** *Live At The Café Au Go Go* LP; **INXS** *Shabooh Shoobah Rarities* LP; **The Jesus Lizard** *Blue* LP; **Joan Jett & The Blackhearts** *Mindsets* LP; **Scarlett Johansson** *Anywhere I Lay My Head* LP; **Norah Jones** *Playing Along* LP; **LA Guns** *Live In Boston 1989* LP; **Amos Lee** *Honeysuckle Switches* LP; **Madlib** *Before The Verdict* 2LP; **Les McCann** *Never A Dull Moment!* 3LP; **Missing Persons** *Live In New York 1981* LP; ***The Monkees*** LP; **Wes Montgomery** *Maximum Swing* 3LP; **My Morning Jacket** *Happy Holiday!* LP; **Nas** *I AM* 2LP; **Oscar Peterson** *Con Alma* LP; **Margo Price** *Strays* LP; **Dan Sartain** *The Lost Record* LP; **Screaming Trees** *Live At Egg Studios* LP; **Sparks** *Live At The Record Plant 1974* LP; **Sweet** *Level Headed* LP; **Cal Tjader** *Catch The Groove* 3LP; Plasmatics' **Wendy O Williams** *Maggots* LP; **X** *Ain't Love Grand* LP; **Yungblud** *21st Century Liability*.

Other countries participating in the *Black November Record Store Day* are Australia, Belgium, Canada, France, Germany, Hungary, Ireland, Italy, Japan, Mexico, Netherlands, Poland and Spain. The next 2024 *Record Store Day* is on 20 April.

See recordstoreday.co.uk, recordstoreday.com.

What's Happening?!?!

Collecting's roads less travelled

At *RC* Towers, we borrowed a dowsing rod from *Fortean Times* and sense fresh music emerging from **U2**, Little Mix's **Leigh-Anne Pinnock**, **Glenn Hughes**, **Busted**, **Pearl Jam**, **Maren Morris**, **Satyricon**, **Ed Sheeran**, **Fear Factory**, **Mclusky**, **Napalm Death**, **Paloma Faith**, **Deftones**, **Billie Eilish**, **Tesla**, **Boxer Rebellion**, **Exodus**, **MGMT**, **Ozzy Osbourne**, **Balaam & The Angel**, **Elisabeth Elektra**, **The Lemonheads**, **Tool**, **The xx**, **Devin Townsend**, **Cher**, **FKA Twigs**, **The Prisoners**, **Europe**, **Ariana Grande**, **ASAP Rocky**, **Porno For Pyros**, ex-Five Star's **Deniece Pearson**, Last In Line's **Andrew Freeman**, ex-KISS' **Ace Frehley**, Slipknot's **Corey Taylor**, BLACKPINK's **Jennie**, **Orange Goblin**, **Mastodon**, The Breeders' **Kim Deal** (on 4AD), Alabama Shakes' **Brittany Howard** (Island), **SUM 41** (Rise), **Timo Tolkki's Strato** (ROAR!), **bôa** (Nettwork); **Genesis** reissues; and a **Debbie Gibson** autobiography (Gallery).

CELLULOID HEROES

Projects due include David Leitch's *The Fall Guy* film, in cinemas, 1 March 2024, soundtracked by **Dominic Lewis**; Sean Durkin's *The Iron Claw* film, in cinemas, 22 December, soundtracked by Arcade Fire's **Richard Reed Parry**; Robert Zemeckis' *Here* film, via Sony, in 2024, soundtracked by **Alan Silvestri**; *Renaissance: A Film By* **Beyoncé**, in cinemas, 1 December; George Clooney's *The Boys In The Boat* film, soundtracked by **Alexandre Desplat**, in cinemas, 25 December; **Duran Duran** *A Hollywood High* documentary DL, 6 November; a **Depeche Mode** documentary about their Mexico 2023 tour; a concert film from **Ghost**.

KIT & CABOODLE

KISS' **Gene Simmons** has a 100-copy EB-0 Bass guitar out via Gibson; **Joe Bonamassa** has a 1963 SG Custom guitar out via Epiphone.

ACOUSTIC

November (10) **Vincent Neil Emerson** *The Golden Crystal Kingdom*, producer **Shooter Jennings**, La Honda March 2024 (8) **Alex Jordan** *Queen Kerosene*, producer Steve Berlin (Los Lobos), Andy Logan.

INDIE

January 2024 (12) **Marika Hackman** *Big Sigh*, co-producer Sam Petts-Davies (Warpaint), Charlie Andrew (Alt-J), Chrysalis.

METAL

January 2024 (5) **The OddEven** *Darkness*, producer Frank Marchand (Nils Lofgren), Eclipse February (16) **Bokassa** *All Out Of Dreams*, producer Tue Madsen (Meshuggah), Indie.

Marika Hackman, without any Warpaint

KISS' Gene Simmons bass due, along with this badge, pennant, patch, plectrum tin set

HELLO IT'S ME

Ragne & Styrbjörn Wahlquist

Sibling Viking metallers on **Heavy Load**'s studio return after four decades

Heavy Load (l-r): Torbjörn Ragnesjö, Ragne and Styrbjörn Wahlquist, Niclas Sunnerberg

How come you're back now?

Ragne Wahlquist: Fans were giving us love in 2016-17, and I started to play guitar again, after 10-plus years. It's a new start – if the fans decide that it is.

Styrbjörn Wahlquist: We did a reunion tour in 2018, even though doing music is dangerous for us, as it takes us over completely. We built our new Thunderload Studio that year, for composing and recording, and our friends in Opeth, Candlemass and Hammerfall have heard the new album and said that it has a typical Heavy Load sound and songwriting.

How long did it take?

RW: Walhalla Warriors was recorded 1987-88, then Ride The Night and Sail Away. Angel Dark has parts from the early 80s, and it was completed in 2020-23. There are a number of other songs that we did for another album.

What happened during the interregnum?

RW: We built our studio with a 40-channel mixing console from the 70s, a 32-channel 2" tape-recorder, and a 24-channel 2" recorder. We mix down to ¼" tape and cut from that. We've also got a full digital system for songwriting and doing demos, though we had a flood on 1 January 2021 that brought everything to a halt.

Also, after a fan told me in 2017 that our music changed her life, I wrote the *Wahlgaard Saga* series of novels.

What do you put your longevity down to?

RW: The fans, and because we play from our hearts.

SW: Our music expresses our emotional life, and our lyrics are true to our own experiences and views of the human condition: *ars longa vita brevis*, meaning, art is forever, life is short. The album is a natural development, typical Heavy Load, but partly with some new, fresh approaches. We hope that people will like our new music and want to go to our concerts. We'd love to meet them. We get very emotional about people who appreciate our music. They're like our brothers and sisters.

What would be the tagline for a biopic?

RW: The guitar is my sword, I'll fight till I die, Rock'n'roll is my lord, till the very last sigh!

How long will you carry on?

SW: For as long as our hearts beat and our souls crave to be heard.

Heavy Load* Riders Of The Ancient Storm *LP, CD are on No Remorse.

Acoustic

Jewel *Spirit 25th Anniversary* 13-track 2LP, 2CD with 25 bonuses (eight unissued), Craft, 17 November. ■ **Richard Dawson** *The Ruby Cord Live* DVD, Bristol St George's Hall, May 2023, Domino, 8 December. ■ **Geraint Watkins** *Mood Swings* 2LP, with *In A Bad Mood*, unissued *In A Raw Mood*, 3CD adding *In A Good Mood*, Jungle, 24 November. ■ **Don Gibson** *Five Classic Albums Plus* 2CD, with *Oh Lonesome Me*, *That Gibson Boy*, *Look Who's Blue*, *Sweet Dreams*, *Some Favorites Of Mine*, five bonuses, Avid Country, 3 November. Due: November (3) **Sylvia Tyson** *At The End Of The Day*, Stony Plain, **Toby Keith** *100% Songwriter*, Mercury Nashville, Heaven 17's **Berenice Scott** *A Joni Kind Of Mood*, berenicescott.com, **Rachel Tucker** *You're Already Home*, Westway (11) **Gillian Welch** *The Harrow And The Harvest* reel-to-reel tape, Acony December (1) **Kate Rusby** *Light Years*, Pure 2024 **Cara Dillon** *Coming Home* CD/book, [TBC].

Biz

The UK Music Venue Trust reported that up to September this year, 67 venues have closed, with another 90 deemed to be under threat of closure by 2024. ■ The *Mega Record & CD Fair* is at Brabanthallen, 's-Hertogenbosch, Netherlands, 10-12 November. ■ Steve Spithray *How To Build Your Own Record Pressing Plant* book, Butterfly Effect, 3 November. ■ The Acadiana Community Foundation plans to open a museum focusing on the region's music heritage in the 10,000 sq ft Hardware Store, West Vermilion Street, Lafayette, Louisiana, in 2025. ■ An official **Ozzy Osbourne** Museum containing his personal clothing, awards, instruments, posters and other memorabilia, is due to open in Birmingham. ■ The QBD Books chain in Australia is to sell vinyl at 30 of its outlets from 13 November. ■ On 23 September, the estate of two deceased collectors of 15,000 78s from the 1940s onwards was offered for free via Facebook Marketplace and acquired by 30 collectors in under 30 minutes in New South Wales, Australia.

Blues

Due: November (10) **Blind Lemon Jefferson** *Complete Releases 1926-29* 4CD, **Roscoe Gordon** *Just A Little Bit*, Acrobat, **Johnny Copeland** *Just One More Time* 2CD, Sunset Blvd (17) **Johnny Adams** *Release Me*, Playback, **Mike Zito/Albert Castiglia** *Blood Brothers Live In Canada* February 2024 (4) **Mike Zito** *Life Is Hard*, Gulf Coast, **Walter Trout**'s latest, [TBC].

Mike Zito gets the blues, twice ➤

Photo: (Marika Hackman) Luka Booth

CAT POWER SINGS DYLAN

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A song-for-song recreation of Bob Dylan's fabled live set.

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2xLP | 2xCD | Digital - 10.11.23

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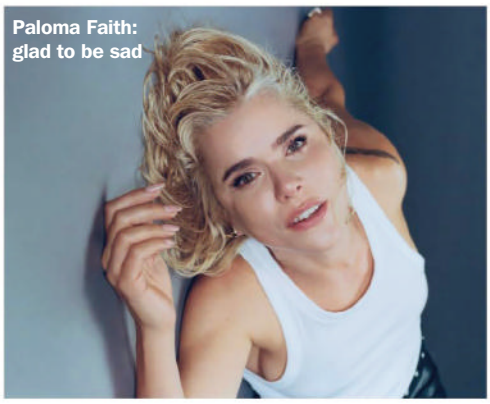
On 9 October, a one-copy audio-visual NFT artwork of **Joy Division**'s *Unknown Pleasures* with unissued vocals, *CP1919: Sweeping Sun Black 2023*, was offered via pacegallery.com. ■ September sales via ICZ Auctions, Palm Habor, Florida, included (21) **John Lennon** sketches, signed guitars from **Stevie Ray Vaughan**, **KISS**, **Foo Fighters**, **Led Zeppelin**/drumstick/bow (28) **Tom Petty** guitar, **Bob Dylan** handwritten set-list, October (11-12), signed guitars from **Roy Orbison**, **Prince**, **Pink Floyd**, **Queen**, **The Police**, **Eagles**, **Rush**, **Ramones**. ■ On 22 September, a **Tom Waits** hat was offered via eBay. ■ **Elton John**'s 13,332 sq ft, four-bed, seven-bath flat, Peach Tree Heights East, Atlanta, was offered in September via Coldwell Banker, $4.995 million. ■ A 26 September auction at Paris Hotel Druout included a **Michael Jackson** hat that made €60,000, **T-Bone Walker** guitar, €100,000. ■ **Nancy Sinatra**'s onetime 2,700 sq ft house, with pool, bar, garage, Beverley Hills Post Office, was offered in October, $3 million. ■ The Rolling Stones' **Charlie Watts**' onetime five-bed, 16,157 sq ft Foscombe House mansion, Gloucestershire, with stables, coach house, pool, sauna, orangery, was offered in September via Savills, £7.9 million. ■ The 16-18 November juliensauctions.com *Played, Worn & Torn* sales include guitars from **Eric Clapton** (estimate, $2 million), **Kurt Cobain** ($2 million), plus clothing, tapes, handwritten notes, Bee Gees' **Maurice Gibb** ($70,000), **Eddie Van Halen** ($60,000), **Frank Zappa**, plus microphone, keyboards, **Johnny Cash**, Fleetwood Mac's **John McVie**, Cheap Trick's **Rick Nielsen**, **Def Leppard**, ex-Bon Jovi's **Richie Sambora**, Metallica's **Kirk Hammett**, **Pete Townshend** (The Who), **Albert King** ($60,000), **Elvis Presley** Lincoln car ($300,000), **Slash** Corvette car ($200,000), **Wings** tour bus ($300,000), **Ramones** clothing, jewellery, tapes, **Dolly Parton** cape, **Dizzy Gillespie** trumpet, **Janis Joplin** ring, **Prince** clothing, The Rainbow Children handwritten lyrics, **John Lydon** Holidays In The Sun, Submission handwritten lyrics ($100,000), **John Lennon** jukebox ($100,000). A highlights exhibition is at New York Times Square Hard Rock Café, 6-11 November, Nashville Hard Rock Café, 13-17 November. ■ **John Lydon**'s onetime three-bedroom flat with roof terrace, Gunter Grove, Chelsea, London, was offered in October via John D Wood, £1.55 million. ■ On 30 October, *The* ***Danny Tenaglia*** *Collection* of keyboards, synths, mixers, turntables and his record collection, was offered via amplifyd.com. ■ **Pam Tillis**' 884 sq ft one-bed, one-bath cabin, with barn, 70 acres, Williamson County, Tennessee, sold via Covey Rise in October, $3.5 million.

Above: Kurt Cobain guitar, $2 million.
Right: Wings' double-decker tour bus on offer

Altogether Now
Noteworthy guest-spots this month

Ambrose Akinmusire *Owl Song*, Nonesuch, 15 December: **Herlin Riley** (Wynton Marsalis), **Bill Frisell**.
Affection Place *Smouldering Fire* CD, LP, Affection Place, 19 January 2024: **Dave Formula** (Magazine).
Eater's Andy Blade + Buddies *Being Alive Is Fun*, Holy Dotage, February 2024: **Derwood Andrews** (Generation X), **Rat Scabies** (The Damned).
Jacob Collier *Djesse Vol 4* green blue, turquoise LPs, Hajanga, 29 February 2024: **Brandi Carlile**.
Circuline *CORE*, Inner Nova, 20 September 2024: **Joe Deninzon** (Kansas).
DJ Muggs/Dean Hurley *Divinity* LP, smoke, blue, white, red LPs, CD, cassette, Sacred Bones, 24 November: **Kool Keith**.
Paloma Faith *The Glorification Of Sadness* LP, eco-LP, CD, RCA, 16 February 2024: **Chase & Status**, **Lapsley**, **Maverick Sabre**, **Amy Wadge**.
Glitterfox's latest, [TBC]: **Peter Buck** (REM), **Chris Funk** (The Decemberists).
Trevor Horn *Echoes Ancient And Modern* CD, LP, clear LP, test-pressing LP, Deutsche Grammophon, 1 December: **Marc Almond**, **Tori Amos**, **Rick Astley**, **Andrea Corr**, Marillion's **Steve Hogarth**, **Lady Blackbird**, **Iggy Pop**, **Seal**, **Toyah**, **Robert Fripp**.
Immortal Guardian *Unite And Conquer* LP, CD with bonus, Massacre, 1 December: **Ralf Scheepers** (Primal Scream), **Vicky Psarakis** (The Agonist).
Jean-Michel Jarre *OXYMOREWORKS* CD, 2LP, Sony, 3 November: **Brian Eno**, **Nina Kraviz**, **Armin Van Buuren**, Depeche Mode's **Martin Gore**.
Lynyrd Skynyrd's Artimus Pyle *Get Joe Records,* BFD, 2 February 2024: **Dolly Parton**, **Sammy Hagar**, **Lindsey Ell**, **Ronnie Dunn**, **Billy Ray Cyrus**, Gov't Mule's **Warren Haynes**, Shenandoah's **Marty Raybon**.
Billy Porter *Black Mona Lisa*, Republic, 17 November: **Lady Blackbird**.
Passenger *All The Little Lights* retread CD, coloured LP, *Deluxe* 2CD, Cooking Vinyl, 10 November: **Ed Sheeran**, **Nina Nesbitt**, **Gabrielle Aplin**, **Foy Vance**.
Ryujin CD, orange LP, Napalm, 12 January 2024: **Matt Heafy** (Trivium).
Raised By Haze *Touch The Sky*, Rockshots, 17 November: **Derek Sherinian** (ex-KISS).
Tyler Ramsey *New Lost Ages*, Soundly Music, 9 February 2024: **Morgan Henderson** (Fleet Foxes), **Sean Lane** (Heart's Ann Wilson).
Brittney Spencer *My Stupid Life*, Elektra, 19 January 2024: **Grace Potter**, **Maren Morris**, **Jason Isbell**.
Philip Sayce *The Wolves Are Coming*, Atomic Gemini, 23 February 2024: **Michael Leasure** (Edgar Winter).
Lizz Wright *Shadow*, Blues & Greens, 12 April 2024: **Angelique Kidjo**, **Meshell Ndegeocello**.
Yasmin Williams' latest, Nonesuch, 2024: **Aoife O'Donovan**.
SWANS' **Christopher Pravdica**'s We Owe *Major Inconvenience*, Mothland, 1 December: colleague **Thor Harris**.


Paloma Faith: glad to be sad

Hip Hop/Dance+

Due: November (10) **David Holmes** *Blind On A Galloping Horse*, Heavenly (17) **Post Malone** *The Diamond Collection* 2CD, Island February 2024 (11) **Usher** *Coming Home*, Mega/Gamma TBC **Ice Cube** *Man Down*, [TBC].

Indie

Johnny Marr *Spirit Power: The Best Of* CD, 180g 2LP, gold, blue, picture disc 2LPs, two new cuts, *Deluxe* 2CD adding five (three unissued), BMG, 3 November. ■ **Storm Franklin** *Loneliness In The Modern World*, with **Juanita Stein** (Howling Bells), Agricultural Audio, 3 November. ■ Belle & Sebastian's **Stuart Murdoch** *Nobody's Empire* book, Faber, September 2024. ■ The Wild Swans' **Paul Simpson** *Revolutionary Spirit* book, Jawbone, 5 December. ■ **Shed 7** *A Matter Of Time* LP, white, orange, clear, punk, splatter LPs, grey LP/print, CD, two cassette colours, 2CD with bonuses, Cooking Vinyl, 5 January 2024. ■ **Unknown Territories** *Broken*, with **Tom Hingley** (Inspiral Carpets), Blindside Communications, 17 November. Due: November (17) **Made For Humans** *II*, So.

Jazz

Lee Konitz *Tenorlee*, two bonuses, Candid, 10 November. ■ **The Jazztet** *Four Classic Albums* 2CD, with *Meet*, *At Birdhouse*, *Here And Now*, *Another Git Together*, Avid Jazz, 3 November. Due: November (10) **Dexter Gordon** *The Blue Note Collection* 4CD, Enlightenment, **Barney Kessel** *The Contemporary Years* 2CD, Acrobat, **Billy Cobham** *Compass Point*, Cleopatra (17) **Tubby Hayes** *Live At The Flamingo 1958*, Rhythm & Blues, **Quincy Jones** *Integrale* 4CD, Fremeaux December (1) **Bill Evans** *Tales*, Elemental, **Chick Corea** *Beneath The Mask*, *Light Years*, *Eye Of The Beholder*, Candid.

Metal

James R Beach *Beyond The Black: The Story Of* ***Metal Church*** book, NW Metalworx, out in November. ■ **Cobra Spell** *666* LP, red LP, with **Sonia Anubis** (ex-Burning Witches), Napalm, **Therion** *Leviathan III* CD, 2LP, silver 2LP, *Deluxe* gold 2LP/slipmat/two prints/alternate sleeve, 15 December, Napalm. ■ **Evanescence** *Fallen Deluxe* 2CD, 2LP, blue, purple, silver, pink 2LPs, 10 bonuses (six unissued), Concord, 17 November, *Super Deluxe* box, with silver 2LP, cassette adding 11 unissued, slipmat, prints, badges, book, evanescence.com, February 2024. ■ The 666-copy slipcased *Lemmy The Photographs* **Motörhead** photobook/poster, 50-copy, slipcased *Leather & Metal Edition*/print are out via Rufus this month. ■ **A Hill To Die Upon** *The Black Nativity*, with **Karl Sanders** (Nile), Rottweiler, 24 November. ■ Iron Maiden's **Steve Harris**' ***British Lions*** 2CD, 11 bonuses, Think Like A Key, 17 November. ■ **Slayer** *Portraits Of* 666-copy slipcased photobook/poster, 50-copy *Leather & Metal* metal slipcased edition, Rufus, ➤

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Metal cont'd

January 2024. Due: November (3) **Lovebites** *Knockin' At Heaven's Gate* 2CD, JPU (10) **Axel Rudi Pell** *Diamonds Unlocked II*, Steamhammer (17) **Spiritbox** *Eternal Blue*, Rise (24) ex-Iron Maiden's **Paul Di'Anno** *Book Of The Beast*, Conquest December (1) **Visions Of Atlantis** *A Pirate Symphony* revamp, Napalm, **Sodom** *Decision Day*, Steamhammer (8) **Everdawn** *Venera*, Frontiers 2024 **Riot** *Armor Of Light*, Atomic Fire, **Night Verses** *A Color In The Valley Of Night II*, [TBC], Iron Maiden's **Bruce Dickinson** *The Mandrake Project*, BMG, **Dio** *The Last In Line* remix, [TBC].

Prog/Avant

Camel's *Air Born* 27CD/5BD/book/poster box, reported in *RC* 545 News, is due via Universal, 24 November. It includes 2CD remixes of *Live At The Marquee Club 30 October 1974*, *Live At Hammersmith Odeon 14 April 1976*, *30 September/1 October*, two BD bonuses, 21 BBC/promo cuts, while *Camel*, *The Snow Goose*, *Moonmadness*, *Nude* LPs, coloured LPs are also due. ■ **Muse** *Absolution XX Deluxe* slipcased box, with book, 2CD, silver 2LP, clear LP, 11 bonuses, Warners, 17 November. ■ **Yes** *The Yes Album Super Deluxe* 4CD/BDA/LP, with *Steven Wilson 2014 Remix & Instrumentals*, *Rarities* (one unissued), *Live* (seven), 5.1, Dolby Atmos mixes, Rhino, 24 November. ■ **Head Control System** *Murder Nature* LP, 2CD with 10 bonuses (three unissued), Kscope, 17 November. ■ **Roger Waters** *The Dark Side Of The Moon: Memoirs Of A Lanky Prick* book, [TBC]. ■ **No-Man** *Housekeeping* 5CD, with *Loveblows & Lovecries*, *Lovesighs*, *Flowermouth*, *Singles*, *Radio Sessions 1992-94/Swagger*, One Little Independent, 26 January 2024. ■ Pat Thomas *Material Wealth: Mining The Personal Archive Of **Allen Ginsberg*** book, PowerHouse, 21 November. ■ **Laibach** *Nova Arkropola Expanded* 3CD, bonuses, Cherry Red, 1 December. Due: November (3) ex-King Crimson's **David Cross** *Ice Blue, Silver Sky*, Cherry Red, Be Bop Deluxe's **Bill Nelson** *All The Fun Of The Fair*, burningshed.com, **The Misunderstood** *Children Of The Sun* 2CD, Grapefruit (17) **John Zorn** *Parrhesiastes*, Tzadik, **Jane** *Beautiful Lady*, Sireena (24) Van Der Graaf Generator's **Peter Hammill** *In A Foreign Town/Out Of The Water* 2CD, Esoteric (24) **Blackfield** *2*, Kscope.

Pop+

New Order *Substance 1987* 2LP, 4CD with 34 bonuses, including *Live From Irvine Meadows Amphitheatre, CA, 1987*, **Starsailor** *Silence Is Easy 20th* blue LP, 2CD with demos/remixes/live, Rhino, 10 November. ■ **REM** *UP* 14-track 180g 2LP, green 2LP, 2CD with unissued 12-track *Party Of Five Recording*, *Deluxe* 2CD/

Atlantic special

Atlantic Records' 75th anniversary celebration marked by 75 upcoming SACDs

Along with its ongoing releases of clear LP editions of landmark albums to mark its founding in 1948, Atlantic has out on 3 November SACD editions of ***Foreigner***, **Genesis** *The Lamb Lies Down On Broadway*, and **Dr John** *In The Right Place*, via Analogue Productions. Preorders for SACDs due in 2024-25 include **Alice Cooper** *Welcome To My Nightmare*, ***Bad Company***, *Burnin' Sky, Desolation Angels, Run With The Pack, Straight Shooter*, ***Boz Scaggs, Buffalo Springfield***, *Again*, **Charles Mingus** *Blues & Roots, Oh Yeah, Pithecanthropus Erectus (Mono), The Clown (Mono)*, ***Crosby, Stills & Nash***, *CSN, Daylight Again*, **Crosby, Stills, Nash & Young** *Déjà Vu*, **Daryl Hall & John Oates** *Abandoned Luncheonette*, **David Crosby** *If I Could Only Remember My Name*, ***Donny Hathaway***, *Everything Is Everything*, **Dr John** *Dr John's Gumbo, Gris Gris*, **Dusty Springfield** *Dusty In Memphis*, **Foreigner**, *Double Vision, Head Games, 4*, ***Genesis***, *A Trick Of The Tail, Abacab, Foxtrot, Nursery Cryme, Selling England By The Pound* 2SACD, **Hootie & The Blowfish** *Cracked Rear View*, **INXS** *Kick*, **John Coltrane** *Coltrane Jazz, Coltrane Plays The Blues, Coltrane's Sound, Giant Steps, My Favorite Things, Ole Coltrane*, **John Prine**, **Les McCann & Eddie Harris** *Swiss Movement*, **Matchbox 20** *Yourself Or Someone Like You*, **Milt Jackson & John Coltrane** *Bags & Trane*, **Otis Redding** *Complete & Unbelievable Dictionary Of Soul, Otis Blue, The Dock Of The Bay, The Soul Album*, ***Ray Charles***, *The Genius After Hours, The Genius Of, The Great, What'd I Say*, **Roberta Flack** *Killing Me Softly*, ***Stone Temple Pilots***, *Core, Purple*, **T-Bone Walker** *T-Bone Blues*, **Velvet Underground** *Loaded*, **Willie Nelson** *Shotgun Willie*, **Wilson Pickett** *The Exciting*, **Yes** *The Yes Album, Fragile, Close To The Edge, 90125.*

See store.acousticsounds.com.

Above: Foreigner's debut due. Below: Genesis out on 2SACD

Pop+cont'd

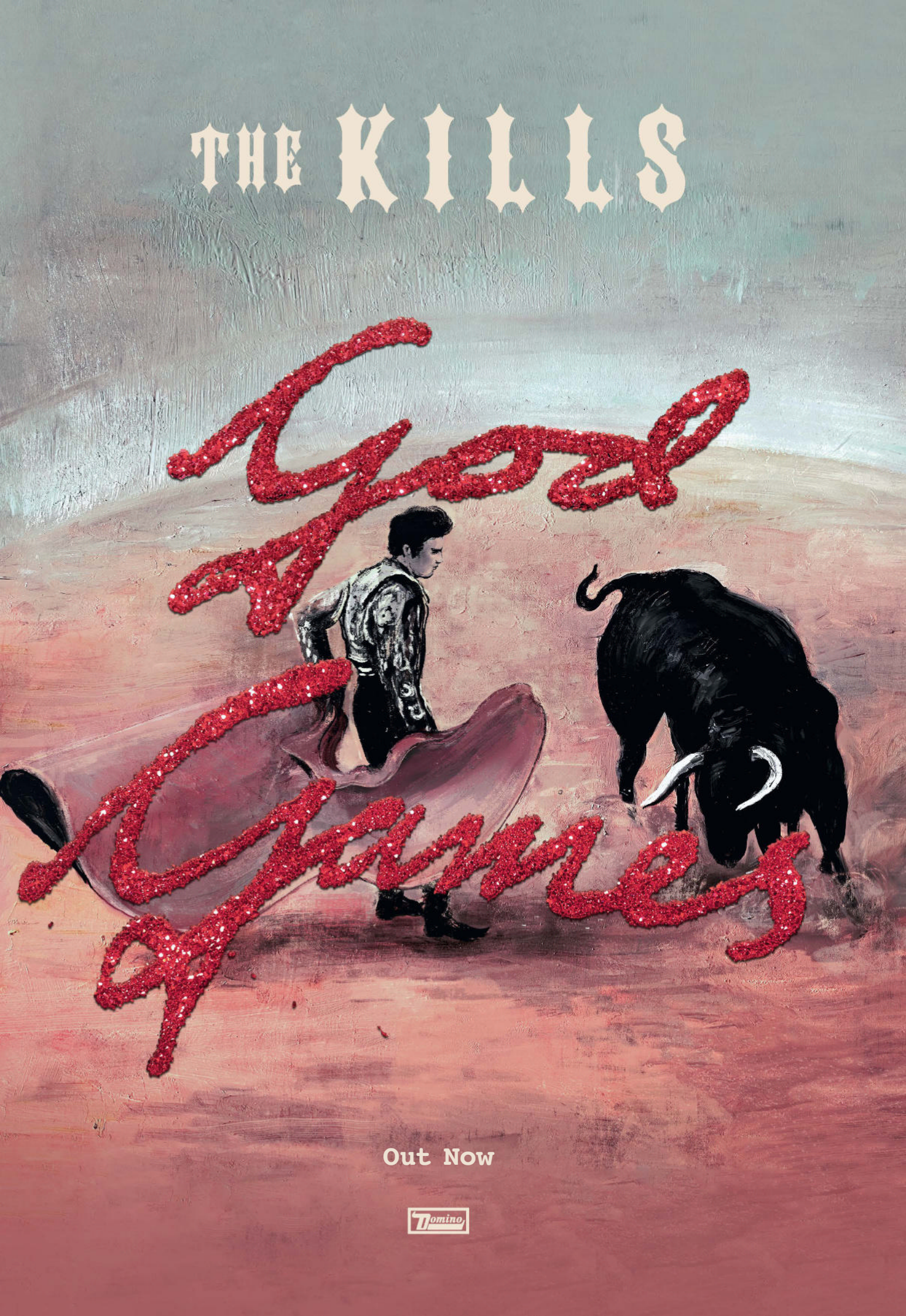
BD, with 5.1 mix, bonus, EPK, three videos, Craft, 10 November. ■ **Boy George** *Karma* book, Blink, 9 November. ■ **Bryan Ferry** *Mamouna Deluxe* 45rpm 180g 2LP, with unissued *Horoscope*, 3CD, adding 10-track *Sketches*, BMG, 17 November. ■ ***The Beach Boys*** *By The Beach Boys* photobook, Genesis, 2 April 2024. ■ The Monkees' **Micky Dolenz** *I'm Told I Had A Good Time* photobook, *Deluxe* hardback, *Super Deluxe* signed/numbered/expanded, beatlandbooks.com, 6 December. Due: November (3) **Michael Bolton** *Christmas Time*, Androver (17) **Michael Jackson With The Jackson 5** *Live*, Music On CD (24) **Nik Kershaw** *15 Minutes*, *To Be Frank*, earMUSIC, **Chaka Khan** *I'm Every Woman – Live!*, Cleopatra December (1) **Wizzard** *The Singles Collection* 2CD, 7Ts January 2024 (26) **Belinda Carlisle** *Decades Vol 2* 4CD/book, Demon May (10) **Gabrielle** *A Place In Your Heart* TBC **Brandy** *A Brandy Christmas*, **Sky Ferreira** *Masochism*, [TBC].

Bryan Ferry: unissued set due

Post-/Punk

Magazine's **John McGeoch**'s *The Light Pours Out Of Me* documentary film, including Q&As with colleague **Howard Devoto**, plus **Siouxsie Sioux**, **Johnny Marr**, **Peter Hook**, **Billy Idol**, Red Hot Chili Peppers' **John Frusciante**, **Keith Levene** (PiL), **Jonny Greenwood**, **Ed O'Brien** (Radiohead), is due via kickstarter.com. To 1 December, subscribers are offered personal T-shirts, cap, badges, jewellery. Due: November (3) **Johnny Thunders/Patti Palladin** *Copy Cats*, Jungle, **The Durutti Column** *Fidelity*, Les Disques Du Crepuscule (24) **Misfits** *Famous Monsters*, Music On CD. ➤

Photo: (Bryan Ferry) Gavin Evans


THE KILLS
Good Girls
Out Now
Domino

Rock

Thin Lizzy *Vagabonds Of The Western World 50th Anniversary* 2LP, 10 bonuses, *Super Deluxe* 4LP, with *Radio Sessions*, *Live*, *Rarities*, *Demos & Outtakes*, 3CD/BD adding 5.1 Dolby Atmos mixes, eight bonuses, Decca, 17 November. ■ **Chicago** *Greatest Christmas Hits* CD, red, green LPs, *Christmas Complete* 3CD, adding *O Christmas Three*, *Christmas*, Rhino, 3 November. ■ Grand Funk Railroad's **Mark Farner** *Rock And Roll Soul: Live 1989* nine-track LP, 15-track CD/DVD, Wienerworld, 17 November. ■ **Cold Chisel** *Last Stand 40th Anniversary Box Set*, with 19-track 180g 2LP including unissued, 12-track *Barking Spiders* LP, four-track *Last Stand Outtakes* 10", print, poster, laminate, CD/DVD, Universal, 17 November. ■ Will Hermes ***Lou Reed*** book, Penguin, 2 November. ■ **The Grass Roots** *Leaving It All Behind/Move Along/ A Lotta Mileage* 2CD, 15 bonuses, BGO, 3 November. ■ Laura Shenton ***The Police*** *A Visual Biography* book, Wymer, 17 November. ■ **The Darkness** *Welcome To* documentary film is in cinemas, 9 November, BD, Warners, 4 December. ■ ***Soledriver***, with **Michael Sweet** (Stryper), **Alessandro Del Vecchio** (Hardline), Frontiers, 17 November. ■ **10cc** *20 Years: 1972-92* 14CD, with *10cc*, *Sheet Music*, *The Original Soundtrack*, *How Dare You!*, *Deceptive Bends*, *Bloody Tourists*, *Look Hear?*, *Ten Out Of 10*, *Windows In The Jungle*, *Meanwhile*, *Some Of The Bits We Missed*, *More Bits We Missed* CDs, *Live And Let Live* 2CD, 26 January 2024, ***Average White Band*** 45rpm 180g LP; 15CD, with *Show Your Hand*, *AWB*, *Put It Where You Want It*, *Cut The Cake*, *Soul Searching*, *Benny And Us*, *Warmer Communications*, *Feel No Fret*, *Shine*, *Vol VIII*, *Cupid's In Fashion*, *On The Strip*, *Selected 12 Mixes & Rarities* CDs, *Person To Person* 2CD, 2 February 2024, Demon. ■ **Blue Öyster Cult** *50th Anniversary Live First Night* 2CD, BD, 3LP, New York Sony Hall, September 2022, Frontiers, 8 December. ■ Mark Bego *With A Lot Of Help From His Friends* **Joe Cocker** book, Yorkshire Publishing, 16 November. ■ Ex-Whitesnake's **Bernie Marsden** *Working Man* LP, CD with 10 bonuses, Conquest, 24 November. ■ Martin Popoff ***Van Halen*** *At 50* book, Motorbooks, 30 April 2024. ■ Henry Diltz ***CSNY*** photobook, Genesis, this month. ■ **Glenn Hughes/Robin George** unissued *Overcome*, with bonuses, HNE, 24 November. ■ Chris Kocher is editor of a book of fan recollections about **The Kinks**, with submissions/photos via kinksfan book@gmail.com to 1 November. ■ **Levellers** *Levelling The Land* remix 2LP, with unissued *Live At The Dolce Vita 91*, Lausanne, Switzerland; *Deluxe* 4LP, including 45rpm 2LP, and adding *B Sides* LP; *Super Deluxe* box, including white 45rpm 2LP, *B Sides* white LP, *Outtakes* LP, *Demos* CD, DVDA with 5.1 mixes, levellers.co.uk, 1 December. ■ **Pearl Jam** offered bootlegs of their 2023 tour via nugs.net on September (19) *St Paul, MN 1* (22) *St Paul, MN 2* (26) *Chicago, IL* (29) *Chicago, IL*, and October (3) *Ft Worth, TX 1* (6) *Ft Worth, TX 2* (10) *Austin, TX 1* (13) *Austin, TX 2*. Due: November (3) **Nick Harper** *Tempus Fugitive*, Weatherbox (10) **Neil Young** *Archives Vol 1: 1963-72* 8CD, Reprise, **LA Guns** *Live! A Night On Sunset Strip*, Cleopatra (17) **The Quireboys** *100% Love 2002*, Demolition, **UFO** *Live At The Oxford Apollo 1985*, Cleopatra (24) **The Burrito Brothers** *Christmas*, The Store For Music, **Alvin Lee** *Live In Vienna*, Repertoire (24) **Trapeze** *Lost Tapes Vol 1*, Metalville December (1) **Smash Mouth** *Fush Yu Mang*, Real Gone March 2024 (1) **Killerstar**'s latest, [TBC].

HELLO IT'S ME

Drop Nineteens

Singer-guitarist Greg Ackell on the US shoegazers' first set in 30 years

How come you're back with a new project now?
Good question. I've been thinking about this a lot. It was the first time in all that time that I became curious to hear what a modern Drop Nineteens song might sound like, and there was only one way to find out! Getting back together and being part of each other's lives again has been its own reward, too.

Tell us about the new album.
We never really followed up *Delaware* but ran in an entirely new direction and made a very strange album, *National Coma*. Most people don't like it, and I agree with the reasons that they don't. *Hard Light* is an album made embracing what I feel is good about *Delaware*. It's the follow-up it deserved.

Were there any amusing episodes during its creation?
I hadn't picked up a guitar in 25 years, so when we decided to write a new album, bassist/co-producer Steve Zimmerman sent me a Fender Jazzmaster. I opened the box, tuned the guitar and wrote a considerable bulk of the album that weekend. Songs were pouring out – chords, lyrics, melodies. But I'd tuned it to drop C#, not to E. I liked the register that forced me to sing in, so the majority are in drop C#, not by choice, so much as default [*laughs*].

How long did it take?
The writing was a few weekends, but we spent a year recording them.

What happened during the interregnum?
We all led full lives. Some started families, some didn't.

"I BECAME CURIOUS TO HEAR WHAT A MODERN DROP NINETEENS SONG MIGHT SOUND LIKE"

Where have your most successful markets been?
Cool cities, 18-22 year olds.

What's been the standout moment?
Reconnecting with my band members and making this album.

What's been the worst?
Reconnecting with my band members and making this album.

Who's been the biggest inspiration along the way?
Wharf Cat Records, Secretly Distribution, our manager, AJ Tobey, and most of all, Steve's children, Nika, Jules and Alex.

What would a biopic tag line be?
Drop in.

What's next?
We'll see how it does, how we feel about that, and decide on the future later.

Drop Nineteens* Hard Light *CD, LP, LP/sticker, clear LP/ sticker/T-shirt are on Wharf Cat.

Rock cont'd

(29) *Chicago, IL*, and October (3) *Ft Worth, TX 1* (6) *Ft Worth, TX 2* (10) *Austin, TX 1* (13) *Austin, TX 2*. Due: November (3) **Nick Harper** *Tempus Fugitive*, Weatherbox (10) **Neil Young** *Archives Vol 1: 1963-72* 8CD, Reprise, **LA Guns** *Live! A Night On Sunset Strip*, Cleopatra (17) **The Quireboys** *100% Love 2002*, Demolition, **UFO** *Live At The Oxford Apollo 1985*, Cleopatra (24) **The Burrito Brothers** *Christmas*, The Store For Music, **Alvin Lee** *Live In Vienna*, Repertoire (24) **Trapeze** *Lost Tapes Vol 1*, Metalville December (1) **Smash Mouth** *Fush Yu Mang*, Real Gone March 2024 (1) **Killerstar**'s latest, [TBC].

Reggae/Soul+

Kate Simon *Rebel Music:* ***Bob Marley*** *And Roots Reggae* photobook, Genesis, 7 November. ■ Charles Moriarty's free **Amy Whitehouse** photo exhibition, *Amy Before Frank*, is at Melbourne Collingwood Oshi Gallery, Australia, 1-5 November. Due: November (17) **Freddie Scott** *The Very Best Of*, Playback.

Soundtracks

The Sound Of Music Deluxe 2CD, 3LP, green 3LP, 14 unissued, *Super Deluxe* 4CD/BDA box, adding 27 unissued, Dolby Atmos mix, book, Craft, 1 December. Due: November (24) *Dr Who Revenge Of The Cybermen*, *Time And The Rani*, Silva Screen.

Vintage

Cherry Red is to issue LPs and CDs on the Jay label, including sets by **Andrew Lloyd Webber**, **Kurt Weill**, **Stephen Sondheim**, **Leonard Bernstein**, **Cole Porter**, **Liza Minnelli** and **Richard Harris**. ■ **Alan Clayson** *Ancient And Modern* is on Think Like A Key, 1 December, followed in spring 2024 by a chanson set, plus *Mother Superior:* ***Frank Zappa*** *And His Time* book, and the *Get Yer 'Air Cut* book via Oldcastle. ■ **Elvis Presley** *One Night In Pearl Harbor*, March 1961, *Elvis On TV 1956-60* 2CD, including ***Frank Sinatra*** *Timex* acetate cuts, 82-track *The Complete 1950s Live Recordings* 3CD, Mrs Camden, 24 November. *Jailhouse Rock*, *GI Blues* boxes, each with 2CD/DVD, including outtakes, repro programme, three posters, 17 photos, lobby cards, Gonzo, 17 November. ■ **Johnny Burnette** *And The Rock'n'Roll Trio*, 23 bonuses, Jasmine, 10 November. Due: November (3) **Wayne Cochran** *The Bigger The Pompadour* 2CD, Bear Family (10) **The Outlaws & Mike Berry** *Poppin' At 304*, **The Southlanders** *Britain's First Doo-Woppers*, **Dickie Pride** *The Sheikh Of Shake*, **Stick McGhee** *The Spo-Dee-O-Dee Man*, **Mary Deloatch** *She Got What Her Daddy Likes*, Jasmine, **Ink Spots** *The Hits Collection* 2CD, **Fats Waller** *All The Hits And More* 3CD, Acrobat (24) **Joe Brown** *All The Best Live In Concert* 2CD/ DVD, Secret.

Got any news? Send it to tim.jones@metropolis.co.uk

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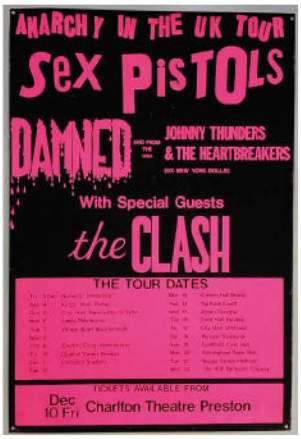
10TH OCTOB R: THE BEATLES COL CTION

Soul,

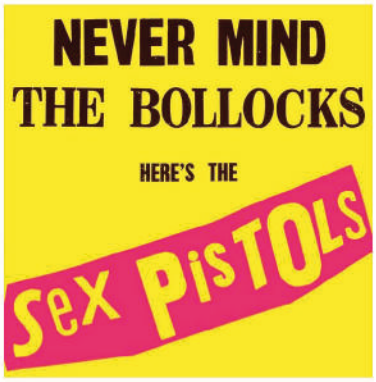
Folk Collection



Rare Posters

David Bowie &
Glam Rock Auction

Prog Rock



Punk Auction

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News and views from the world of vinyl

UPCOMING VINYL RELEASES

NOVEMBER (3) **Metallica** *Kill 'Em All* red LP, followed by *Ride The Lightning* blue LP, 1 December, *Master Of Puppets* orange LP, 5 January 2024, *...And Justice For All* green 2LP, 2 February, *Metallica* brown 2LP, 1 March, Universal; **Neil Young** *Time Fades Away* LP, one bonus, Reprise; ***Future***, *HNDRXX*, *Purple Reign* 2LPs, Epic; *Future* LP, Sony; **Kenny Thomas** *Best Of* LP, CD, Chrysalis; **Jimmy Buffett** *Equal Strain On All Parts* coloured 2LP, Sun; **Jack Wilson** *Easterly Winds*, **Kenny Burrell** *KB Blues Mono* 180g LPs, **Gregory Porter** *Christmas Wish* LP, CD, Blue Note; **Cher** *Believe Deluxe* 3LP/2CD, 13 remixes (two unissued), Warners; **Laura Veirs** *Phone Orphans* LP, CD, Raven Marching Band; ex-JJ72's **Hilary Woods** *Acts Of Light* red, galaxy, black-cream LPs, CD, Sacred Bones; **Oasis** *The Masterplan* 2LP, green 2LP, CD, cassette, shop.oasisinet.com; **Kenny Cox** *Multidirection* LP, Third Man; **Howard Blake** *The Avengers* red, orange 2LP, Silva Screen; **Jason Aldean** *Highway Desperado* LP, CD, Broken Bow; **Shooter Jennings** *And The Werewolves Of Los Angeles Do Zevon* LP, CD, BCR; **Charles Aznavour** *Story* LP, Diggers Factory; **Pink Fairies** *Kings Of Oblivion* LP, Retroworld; **Deus** *Keep You Close* LP, PIAS; **Gloria Estefan** *Hold Men, Thrill Me, Kiss Me*, **Incubus** *If Not Now, When?* white 180g LPs, **Moloko** *Things To Make And Do* purple 180g 2LP, **Atomic Rooster** *Death Walks Behind You* brown 180g LP, **Bill Evans** *The Brilliant* green 180g LP, **Archie Shepp** *Black Ballads* blue 180g LP, **Eugene McDaniels** *Outlaw* silver 180g LP, **Taj Mahal** *The Hidden Treasures Of* blue 180g 2LP, **Mindless Self Indulgence** *Tighter* coloured 180g 2LP/postcard, 11 bonuses, Music On Vinyl; ***McDonald & Giles*** 200g LP, Panegyric; **Sonic Youth/Jim O'Rourke** *Invito Al Cielo* LP, SyR; **Editors** *The Back Room* LP, PIAS; Fleetwood Mac's **Christine McVie** *In The Meantime* LP, CD, Rhino; **The Doug Dillard Expedition** *Live At The Hotel Fremont Las Vegas September 1970* LP, Floating World; **Prince Fatty** *Meets The Gorgon In Dub* LP, VP; **Avicii** *True* blue LP, Capitol; **Jane Fielding** *Embers Glow* 180g LP, Supper Club; **Art Ensemble Of Chicago** *A Jackson In Your House* orange LP, Charly; **Jorge Ben** *Samba Esquema Novo* 180g LP, Jazz Samba; **The Charlatans** *Modern Nature* yellow 2LP, BMG; **S Club 7** *7*, *Sunshine* picture disc LPs, Universal; **Max Roach** *It's Time* LP, Soundsgood; **Booker T & The MGs** *In The Christmas Spirit* clear LP, Atlantic; **Dave Matthews Band** *Walk Around The Moon* LP, CD, ATO; **Lupe Fiasco** *The Cool* coloured 2LP,

Metallica, and coloured vinyl for all

Atlantic; **SUM 41** *All The Good Shit* LP, Island; **Explosions In The Sky** *Those Who Tell The Truth Shall Die, Those Who Tell The Truth Shall Live* purple LP, *The Earth Is Not A Cold Dead Place* red LP, Temporary Residence; **Jimi Hendrix Experience** *Live In Maui* clear 180g LP **(10)** *Hollywood Bowl August 18 1967* LP, CD, Legacy, *Paris 1968: Live At L'Olympia Theatre* LP, Dagger; **Snow Patrol** *Songs For Polar Bears* white LP, Jeepster; **Elvin Jones** *Genesis* LP, Third Man; **Charles Bernstein** *April Fool's Day Deluxe* LP, splatter LP, five unissued, Craft; **Edith Piaf** *Sings In English* blue LP, Not Now; **Johnny Griffin** unissued *Live At Ronnie Scott's 1964* 180g 2LP, CD, Gearbox; **Alternative TV** *Direct Action* LP, Fourth Dimension; **Beirut** *Hadsel* LP, Pompeii; **Prestige** *Selling The Salvation* LP, CD, two bonuses, Massacre; Spice Girls' **Emma Bunton** *My Happy Place* pink LP, CD/book, emmabunton.tmstor.es; **Gipsy Kings** *Renaissance* 2LP, bonuses, Wienerworld; **Public Enemy** *It Takes A Nation Of Millions To Hold Us Back* 180g 2LP, pink 2LP, *Deluxe* 180g 4LP, 2CD, 13 bonuses, Universal; **Gene Loves Jezebel** *The Thornfield Sessions*, **The Ataris** *... Anywhere But Here* LPs, Cleopatra; **Donovan** *A Gift From A Flower Garden Mono* 2LP signed box, with inserts, The State51 Conspiracy; **ELP** *Original Albums* 5LP, with *ELP*, *Tarkus*, *Pictures At An Exhibition*, *Trilogy*, *Brain Salad Surgery* LPs, BMG; **Ennio Morricone** *Segreto Songbook* 2LP, **Melody Gardot** *Worrisome Heart* pink LP, CD, Decca; **Maneskin** *Rush! (Are U Coming?) Deluxe* 2LP, 12 bonuses (five unissued), Arista; **Cast** *All Change* 2LP, Proper; **Chet Baker** *Blues For A Reason* 180g LP, Elemental; **KC & The Sunshine Band** *Best Of* 2LP, Rhino; **David Holmes** *Blind On A Galloping Horse* LP, CD, Heavenly; **Tarja** *Dark Christmas* 2LP, CD, earMUSIC; **Toots Thielemans** *Captured Alive*, **Lee Konitz** *Tenorlee*, **Jimmy Guiffre** *Music For People, Birds, Butterflies And Mosquitoes* LPs, CDs, **Stacey Kent** *Let Yourself Go* 2LP, CD, Candid; **Bush** *Loaded: The Greatest Hits 1994-2023* white 2LP, 2CD, new cut, Round Hill; **Luther Dickinson** *Magic Music For Family Folk* LP, CD, Antones; **The Rolling Stones** *Through The Past, Darkly* 180g LP, ABKCO; **Grateful Dead** *Without A Net* 3LP, *Built To Last* LP, Grateful Dead; **John Scofield** *A Go Go* LP, Verve; ***Zzebra***, *Panic* LPs, Trading Places; **L'Orange/Kool Keith** *Time? Astonishing!* coloured LP, Mello Music; **Willie Nelson** *It Always Will Be* LP, red LP, *Rainbow Connection* LP, orange LP, Universal; **Soccer Mommy** *Color Theory* coloured LP, **Ghost** *Ceremony And Devotion* coloured 2LP, Loma Vista; **Tito Puente** *El Rey Bravo* LP, Craft Latino; **Don Cherry** *Art Deco*, **Harold Land** *The Peacemaker* 180g LPs, Verve; **Throbbing Gristle** *1st Annual Report* LP, Survival Research; **Meshuggah** *Chaosphere 25* lime green, dark green, white-green, white-brown LPs, CD, Atomic Fire; **Katatonia** *Discouraged Ones* orange LP, Peaceville; **Alan Parsons** *Apollo* purple 180g LP, four bonuses, **Grooverider** *Mysteries Of Funk* silver 180g LP, **James Taylor** *That's Why I'm Here* green 180g LP, **Sultans Of Ping FC** *Casual Sex In The Cineplex* yellow 180g LP, **Doris Day** *With A Smile And A Song* orange 180g 2LP, **Candy Dulfer** *Together* pink 180g 2LP **(17)** **Harry Gregson-Williams** *Retribution* yellow 180g LP, **John Farnham** *Whispering Jacks* grey 180g LP, **The Wombats** *Glittering* clear 180g LP, **Bootsy's Rubber Band** *This Boot Is Made For Fonk-N* pink 180g LP, **Woody Shaw** *With Tone Jansa Quartet*, **Harry Roche Constellation** *Spiral* white 180g LPs, **Lynyrd Skynyrd** *The Last Rebel* silver 180g LP, **Janis Joplin** *Janis* pink 180g 2LP, *Farewell Song* red 180g LP, *In Concert* red 180g 2LP, **JJ Cale** *The Silvertone Years* 180g 2LP, **Lee 'Scratch' Perry** *Battle Of Armagideon* red 180g LP, **Delta Goodrem** *Delta* gold 180g LP, *Only Santa Knows Deluxe* white 180g LP/postcard, four bonuses, **Peter Green** *Little Dreamer* gold 180g LP, Music On Vinyl; Public Enemy's **Chuck D** *We Wreck Stadiums* LP, **Shirley Scott** *Queen Talk* 2LP, Wienerworld; **Serge Gainsbourg/Michel Colombier** *Le Pacha* LP, Wewantsounds; **Magnum** *The Monster Roars*, *Lost On The Road To Eternity*, *Sacred Blood "Divine" Lies* 2LPs, Steamhammer; **Boris With Merzbow** *Klatter* LP, Relapse; **Whitney Houston** *My Love Is Your Love* 2LP, Sony; **Miles Davis** *The Musings Of* 180g LP, one bonus, **Sonny Rollins** *Saxophone Colossus* 180g LP, Jazz Wax; **Mackay & Manzanera** *Christmas* LP, BFD; **Airto Moreira** *A Celebration* 4LP, 3CD, BBE; **Mongo Santamaria** *Watermelon Man!* 180g LP, one bonus, Waxtime; **John Denver** *The Last Recordings* blue LP, CD, Windstar; **Ahmad Jamal** *At The Pershing* red 180g LP, four bonuses, **Bill Evans & Jim Hall** *Undercurrent* blue 180g LP, four, **Wes Montgomery** *The Incredible Jazz Guitar Of* blue 180g LP, one, **John Coltrane** *Lush Life* blue 180g LP, two, 20th Century Masterworks; **Trio Valore** *Return Of The Iron Monkey* clear LP, two bonuses, Record Kicks; **Oscar Peterson** *Very*

MY PRECIOUS

Smoking Popes' Josh Caterer on Elvis Costello & The Attractions' *Get Happy!!*

"For years, I've been trying to decide which Elvis album is my favourite. He's got several masterpieces. But *Get Happy!!* is the sweet spot. All the energy of his early stuff, hints of the later sophistication, his voice sounds great, the band is firing on all cylinders, and it's some of his most accessible songwriting ever." **Smoking Popes' latest set is due on Big Ego in 2024.**

Above: ex-JJ72's Hilary Woods takes action with galactic vinyl. Right: Kate Bush gets sensual with numerous variants

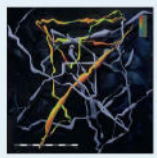
Tall LP, Verve, *A Time For Love* 3LP, Mack Avenue; **The Vibrators** *On The Guest List*, **Cactus** *Ultra Sonic Boogie 71*, **Ministry** *Chicago/Detroit 1982* LPs, **The Vandals** *Fear Of A Punk Planet* splatter LP, **Rainbow** *Boston 1981*, **New York Dolls** *French Kiss 74*, **LA Guns** *Cocked & Reloaded* 2LPs, Cleopatra; **Muddy Waters** *Sings The Songs Of Big Bill Broonzy* 180g LP, five bonuses, **Robert Johnson** *King Of The Delta Blues Singers* 180g LP, four, Blues Joint; **Kamelot** *One Cold Winter's Night* LP, CD, one bonus, *Ghost Opera The Second Coming* LP, CD, Napalm; **Katie Melua** *Call Off The Search 20th* 2LP, 17 bonuses (seven unissued), The Police's **Stewart Copeland** *Klark Kent Expanded* 2LP, 2CD, 12 demos (two unissued), **The Kinks** *The Journey Pt 2* 2LP, 2CD, nine unissued, **Winger** *Chapter One: Atlantic Years, 1988-93* 4LP, 4CD, with *Winger*, *II*, *Pull*, *Demos Anthology*, BMG; **Fucked Up** *"Rivoli"* 2LP, Fucked Up; **The Cult** *Electric* LP, Beggars Banquet; **Alphaville** *Salvation* 2LP, Warners; **Anathema** *Serenades* cream LP, Peaceville; **Milli Vanilli** *The Best Of* 2LP, white 2LP, CD, cassette, **Ozzy Osbourne** *Bark At The Moon* LP, blue LP, **Daft Punk** *Random Access Memories Drumless Edition* 2LP, Legacy; **Josh Groban** *Closer Deluxe* orange 2LP, 2CD, two unissued, **Ice-T** *Power* coloured LP, Rhino; **Dinah Shore** *Dinah Sings, Previn Plays*, **Dinah Washington** *Sings Blazing Ballads* 180g LPs, Supper Club; **The Maine** *Can't Stop, Won't Stop* LP, silver, yellow, splatter LPs, Craft; **Thee Headcoats** *Heavens To Murgatroyd, Even! It's Thee Headcoats (Already)* LP, CD, two bonuses, variant sleeve, Damaged Goods; **Black Box Recorder** *England Made Me 25th* 180g 2LP/10", CD, six bonuses, Chrysalis; **Thea Gilmore** *Nice Normal Woman* LP, clear LP, CD, cassette, Mighty Village; **Tina Brooks** *True Blue*, **Wayne Shorter** *Night Dreamer* 180g LPs, Blue Note; **Rosanne Cash** *The Wheel Deluxe* 180g 2LP, marble 180g 2LP, 2CD, with *Austin City Limits*, 1994, *Columbia Radio Hour*, 1993, Rumblestrip; **Unknown Mortal Orchestra** *II 10th Anniversary* coloured 2LP, seven bonuses, Jagjaguwar; **The National** *Laugh Track* 2LP, 4AD; **Smoke Fairies** *Carried In Sound* blue, orange LPs, CD, Year Seven; **Matt Berry** *Simplicity* green LP, CD, Acid Jazz; **The Dwarves** *Concept Album* LP, CD, Greedy, **John Denver** *The Last Recordings* blue LP, CD, Windstar; **Apocalyptica** *Live In Helsinki St John's Church* yellow 2LP, 2CD, apocalyptica.odyssey-music.shop; **The Polyphonic Spree** *Salvage Enterprise* LP, yellow LP, CD cassette, Good; Maren Morris' **Rich Hinman** *Memorial* LP, Colorfield; **Madness** *Theatre Of The Absurd Presents C'Est La Vie* 2LP, zoetrope 2LP, CD, cassette; **John Hiatt** *The Tiki Bar Is Open*, *Crossing Muddy Waters*, **Ben Folds** *What Matters Most* coloured LPs, **Jason Isbell** *Sirens Of The Ditch* green 2LP, **The Replacements** *Songs For Slim* LP, New West; **Spearmint** *This Candle Is For You* LP, CD, Waiiwya; *Live From Austin TX* **David Byrne**, **Guided By Voices**, **Doug Sahm** coloured 2LPs, 2CDs, **Waylon Jennings**, **Dwight Yoakam**, **Susan Tedeschi** 2LPS, 2CDs, **Neko Case** LP, CD, New West; **Iron & Wine** *Who Can See Forever* 2LP, Sub Pop; **Olivia Newton-John** *Totally Hot* LP, Geffen; **Shania Twain** *Greatest Hits* 180g 2LP, pink, clear, blue 180g 2LPs, Mercury; **King Gizzard & The Lizard Wizard** *Nonagon Infinity Deluxe* coloured 2LP/poster, 10 bonuses, **Ween** *The Pod* coloured 2LP, ATO; **The Raconteurs** *Consolers Of The Lonely* 2LP, *Broken Boy Soldiers* LP, Sony; **Kenny Dorham** *Jazz Contrasts* LP, New Land; **Saunder Jurriaans** *Phantom Limb* LP, Ghost Talk; **Albert King** *Travelin' To California* LP, four bonuses, Blues Joint **(20)** **Kate Bush** *The Sensual World*, *Never Forever* 180g LPs, grey 180g LPs, CDs, *Hounds Of Love* 180g LP, purple 180g LP, CD, *The Dreaming* 180g LP, brown 180g LP, CD, *Director's Cut* 180g 2LP, red 180g 2LP, CD, *Aerial* 180g 2LP, brown 180g 2LP, 2CD, *The Red Shoes* 180g 2LP, red 180g 2LP, CD, *Lionheart* 180g LP, pink 180g LP, CD, *The Kick Inside* 180g LP, orange 180g LP, CD, *50 Words For Snow* 180g 2LP, white 180g 2LP, CD, Fish People **(24)** **Spock's Beard** *Feel Euphoria 20th* 180g 2LP, two bonuses, **Devin Townsend** *Infinity 25th* 180g 2LP, 2CD, seven bonuses, InsideOut; **Porcupine Tree** *Coma Divine* 3LP, bonuses, Transmission; **Holger Hiller** *Ein Bundel Faulnis In Der Grube* LP, CD, Bureau B; **Take That** *This Life* LP, cream LP, CD, CD/book, shop.takethat.com; **The Almighty** *Blood, Fire And Love*, *Soul Destruction* splatter 180g LPs, Silver Lining; **The Sleeping Souls** *Just Before TShe World Starts Burning* LP, CD, Xtra Mile; **Joe Jackson** *What A Racket!* LP, CD, earMUSIC; Jamiroquai's **Matt Johnson** *At Pizza Express Live In London* LP, CD, on PX; **Tina Turner** *Queen Of Rock'n'Roll* 12-track LP, 55-track 5LP, 3CD, **Jethro Tull** *War Child II* LP, Parlophone; **Kylie Minogue** *Kylie* pink LP, PAL; **James Horner** *Back To Titanic* grey 180g 2LP, **Within Temptation** *Mother Earth* 180g 2LP, *The Silent Force* 180g LP/poster, **John Farnham** *Whispering Jack* coloured 180g LP, **Lordi** *Deadache* grey 180g LP, **The Fall** *Grotesque After The Gramme* yellow 180g LP, **The Outfield** *Play*

PRESSING MATTERS

Recent limited-run vinyl releases to look out for

Bill Ryder-Jones *Iechyd Da* (Domino WIGLP 485, LP, 2024)
A stunning new record from Bill Ryder-Jones is on the horizon early next year, produced at his studio in West Kirby. With a Welsh album title (meaning "good health") to pay homage to both his love of the language and some of his family members' roots, *Iechyd Da* also contains guest appearances and samples from Mick Head, Gal Costa and a choir of local kids. The Dinked edition of the vinyl has already sold out, but you can still pre-order a 'powder blue' version from indie record stores in the UK. An early 2024 highlight.

Deary *Deary* (Sonic Cathedral SCR 260 EP, EP, 2023)
Having been remixed by Saint Etienne and signed by Sonic Cathedral, it's been an excellent year for the London-based dreampop duo. Now the physical copies of their upcoming self-titled EP are selling quickly, with a live date supporting Slowdive also under their belt. Deary's 6-track collection of immersive shoegaze textures and beguiling pop noir is available to order on limited edition pink vinyl from Rough Trade, with a 'frosted clear' version available everywhere else.



Folly Group *Down There!* (So Young SOYOUNG 015, LP, 2024)
After putting two well-received EPs, and being the first band to release music, on Ninja Tune's Technicolour imprint, Folly Group have announced details of their debut LP. *Down There!* offers a fierce collision of influences, underpinned by the band's keenness for experimentation and experiences of life in the capital. It's available to order on 'blue moon'-coloured vinyl from most UK outlets, while there's also a rare 'reign in blood' version from So Young Records' store, plus a purple and blue swirl 'Galaxy' vinyl, exclusive to Rough Trade.
Charlie Ashcroft

Deep mauve 180g LP, **Debbie Gibson** *Out Of The Blue* 180g LP, Music On Vinyl; **The Coronas** *The Best Of The Early Years* LP, CD, So Far So Good; **Guided By Voices** *Nowhere To Go SBut Up* LP, GBV; **Brian Jackson/Gil Scott-Heron** *Winter In America* LP, Culture Factory; **The Blow Monkeys** *Time Storm*, **The Trash Can Sinatras** *Cake* LPs, Last Night From Glasgow; ***Tim Finn & Phil Manzanera*** 3LP, BFD; **Willie Nelson** *Pages Of Time* 3LP, exHawkwind's **Nik Turner** *Prophets Of Time*, **UFO** *Lights Out Chicago* LPs, Cleopatra; **Napalm Death** *Coded Smears And More Uncommon Slurs* 2LP, Listenable; **UDO** *Holy* purple LP, *Solid* silver LP, AFM; **Blue Cheer** *Outsideinside* blue LP, Sundazed.

DECEMBER (1) Black Sabbath *Hand Of Doom* picture disc 8LP box, BMG; **Halford** *Crucible* 2LP, violet, purple, splatter 2LPs, four bonuses, *Made Of Metal* 2LP, white, blue-black, brown 2LPs, visionmerch.com; **Mayday Parade** *Monsters In The Closet* 2LP, red, brown, beige, green, blue, pink 2LPs, six unissued, **Yusef Lateef** *Eastern Sounds* LP, ***Violent Femmes*** *Deluxe* 2CD, 24 bonuses, 180g 3LP/7", adding two, **3RA1N1AC** *Smack Bunny Baby* LP, green, violet LPs, *The* ***Tony Bennett/Bill Evans*** *Album* LP, Craft; **Hank Wangford/Noel Dashwood** *Promises Promises* LP, Sincere Sounds; **Fela Kuti** *Box Set* 6 6LP, 6CD, with *I Go Shout Plenty!!!*, *Live In Amsterdam*, *Music Of Many Colours*, *Open & Close*, *Opposite People*, *Stalemate*, Partisan; **Harp** *Albion* LP, CD, Bella Union; **The Corrs** *Best Of* gold 2LP, 2CD, East/West; **Sheryl Crow** *Tuesday Night Music Club* LP, Universal; **At The Gates** *With Fear I Kiss The Burning Darkness* blue LP; **Bobby Keys** *Lover's Rockin'* LP, CD, Le Chant Du Monde; **Beans On Toast** *The Toothpaste And The Tube* LP, CD, Bot; **Output/Input** *Forward Motion* 2LP, one bonus, O/I; **Calibro 35** *BLANCA* clear LP, Record Kicks; **Steely Dan** *Gaucho* 180g LP, 45rpm 200g LP, Geffen; **Paradise Lost** *Icon 30* 2LP, CD, omerch.com; **McCoy Tyner** *Extensions*, **Grant Green** *I Want To Hold Your Hand* 180g LPs, Blue Note; **Lucinda Williams** *Car Wheels On A Gravel Road* LP, Mercury; **The Donnas** *Turn 21* blue LP, *Get Skintight* purple LP, Real Gone; **Nelly Furtado** *Loose* 2LP, red, white 2LP, Universal; **Sheena Easton** *Best Kept Secret* LP, Cherry Pop; **Robben Ford** *Night In The City* LP, CD, earMUSIC; **Big Bill Broonzy** *The Early Years*, WMN **(8) Candlemass** *Ancient Dreams* green LP, Peaceville, **Bryan Adams** *Live At The Royal Albert Hall* 4LP/BD/book, 3CD/BD/book, BMG; **Anthrax** *We've Come For You All 20th* splatter 2LP, Nuclear Blast; Radiohead's **Philip Selway & Elysian Collective** *Live At Evolution Studios* LP, CD, Bella Union; **Shack** *Here's Tom With The Weather* 180g LP, red LP, CD, Shack Songs; **Atreyu** *The Beautiful Dark Of Life* LP, CD, Spinefarm; **Steve Hackett** *To Watch The Storms*, *Wild Orchids* 2LPs, coloured 2LPs, InsideOut; **Sue Foley** *Live In Austin Vol 1* LP, Guitar Woman; **Uncle Lucius** *Like It's The Last One Left* LP, CD, Boo Clap; **Moebius** *Tonspuren* red LP, **Moebius Plank Neumeier** *Zero Set* white LP, Bureau B; **Bobby Darin** *Commitment* LP, Direction; Testors' **Sonny Vincent** *Primitive 1969-76* LP, CD, Ripple; **Hans Zimmer** *Interstellar* purple 180g LP, Music On Vinyl; **Ulver** *Vargnatt* red LP, CD **(15) My Dying Bride** *Turn Loose The Swans* marble LP, Peaceville; **X-Ray Spex** *Conscious Consumer* clear LP, pink eco-LP, blue LP/poster/obi/sticker, DYI; **Phineas Newborn** *A World Of Piano* LP, Craft; **Sarah Silverman** *Someone You Love* 2LP, Oh Us; **Al Di Meola** *Elegant Gypsy & More* 2LP, earMUSIC; **Deus** *Following Sea* LP, PIAS **(29) Tove Lo** *Dirt Femme* LP, Virgin.

JANUARY 2024 (5) Wes Montgomery *Montgomeryland*, *A Dynamic New Sound* 180g LPs, two bonuses each, *Grooveyard*, one, Waxtime; **Julie London** *Your Number Please…* 180g LP, one bonus, Jazz Wax, *Calendar Girl* 180g LP, SoundsGood **(12)** ex-The Coral's **Bill Ryder-Jones** *Iechyd Da* coloured LP/postcard, coloured LP/7", LP, CD, Domino; **The Vaccines** *Pick-Full Of Pink Carnations* cream LP, CD, cassette, thevaccines.com **(19) Sleater-Kinney** *Little Rope* LP, gold LP, CD, cassette, Loma Vista; **Spiritualized** *Amazing Grace* LP, Fat Possum; **Massive Wagons** *Welcome To The World* LP, five bonuses, massivewagons.com **(26) Frank Carter & The Rattlesnakes** *Dark Rainbow* LP, yellow LP, CD, International Death Cult; **Kula Shaker** *Natural Magick* LP, CD, cassette, Strange Folk; Super Furry Animals' **Gruff Rhys** *Sadness Sets Me Free* LP, purple LP, coloured LP, LP/7", CD/poster, Rough Trade; **Static-X** *Project Regeneration Vol 2* red LP, CD, cassette, static-x.org; **Sigma** *London Sound* green LP, CD, 3Beat.

FEBRUARY (9) Dhani Harrison *Innerstanding* yellow 2LP, HOT **(16) Blackberry Smoke** *Be Right Here* LP, green, brown LPs, CD, 3 Legged **(23) Fucked Up** *The Chemistry Of Common Life* orange 2LP, Matador.

MARCH (8) Judas Priest *Invincible Shield* blue LP, CD, shop.brooklynvegan.com; **The Libertines** *All Quiet On The Eastern Esplanade* red LP, CD, cassette, *Deluxe* white 2LP, Casablanca.

MAY Deap Vally *Sistrionix 2.0* 2LP, deapvally.com.

TBC Outkast *Aquemini 25th* gold, magenta, green LPs, *Speakerboxxx/The Love Below* grey, white 2LPs, Get On Down; **Gordon Giltrap & Rick Wakeman** *From Brush And Stone* LP, Gonzo.

MY TOP 5

Readers' stand-outs from their record collection

Danny Kaye *Hans Christian Andersen Collection*
(Brunswick LA 8572, LP, UK, 1954)
Reminds me of days at my grandparents' and my introduction to grown-up music and songs you could sing along with. Danny Kaye was all over the wireless as well, particularly The Ugly Duckling and Wonderful Copenhagen.

The Moody Blues *On The Threshold Of A Dream*
(Dream SML 1035, LP, UK, 1969)
This LP, particularly Graeme Edge, inspired me to try writing poetry. That lasted about a year but this album will be around forever. Each member contributes to it: Dear Diary and Never Comes The Day are outstanding examples. A golden age for gatefold covers. This album led the field.

Black Sabbath *Black Sabbath*
(Vertigo VO 6, LP, UK, 1970)
The rain, the tolling bell, the edgy guitar intro and Ozzy's ghostly vocal on the eponymous first track are all you need to hear to know that the gloriously haunting cover wasn't lying. This album was something special, different and my introduction to heavy metal.

Pink Floyd *Ummagumma*
(Harvest SHDW 1/2, LP, UK, 1969)
The perfect album to have under your arm to enhance your credentials as a school-age weekend hippie. A double-album: Disc 1 is a sublime live recording with the classic Careful With That Axe Eugene; Disc 2, a studio recording, is something of an acquired taste, but the standout track is Richard Wright's Sisyphus.

King Crimson *In The Court Of The Crimson King (An Observation By King Crimson)*
(Island Records ILPS 9111, LP, UK, 1969)
The iconic cover alone should guarantee its entry in every Top 5. Don't be put off by the rather pretentious song titles. The opener, 21st Century Schizoid Man, sets the scene for a mind-blowing journey of discovery. This is a quality album which melds rock, jazz and classical with superb musicianship. Way ahead of its time.
Joseph James

Above: Frank Carter's colourful vinyl with signed print. Right: Dhani Harrison, inners due

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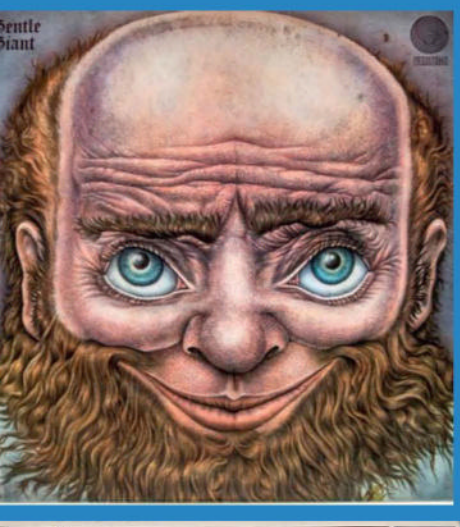
Music and Entertainment Auction

28 November



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RC investigates

Freddie Mercury's house, left, and Dusty Springfield's 60s pad, below

ROCK'N'ROLL RIDE No 5

We've peddled around four of London's rock'n'roll districts to date. This time, **Tim Jones** takes an eco-friendly trip to Earl's Court & West Kensington

Best-known for once boasting the largest indoor-seated arena in the UK, Earls Court has been a stomping ground for musicians from the jazz era onwards, while neighbouring West Kensington was once home to **Estelle**. We begin and end near a tube stop, taking a circuitous two-wheel route, with the odd stop-off for liquid refreshment.

At West Kensington tube (District line), the adjacent Famous 3 Kings pub, *171, North End Road W14 9NL*, became **The Nashville Room** and hosted country artists in the early 70s. It pivoted to rock in 1975, staging gigs by **Arthur Brown**, and from 1976 to 1980, punk/rock c/o **Sex Pistols**, **The Police**, **The Clash**, **The Damned**, **Elvis Costello**, **Squeeze**, **The Stranglers**, **Ian Dury**, **The Troggs**, **Aswad**, **AC/DC**, **The Jam**, **Ultravox**, **The Undertones**, **Siouxsie & The Banshees** and **U2**. The other side of the road is a film location with music associations, now Consistent Cleaning, *78A, North End Road W14 9ES*. In the mid-90s, it provided an interior for ***Trainspotting***, from which Renton (Ewan McGregor) did a runner with drug money, leaving Begbie less than impressed, and its soundtrack going into overdrive with Underworld's Born Slippy (NUXX).

Going over the A4, we head north up North End Road for 200 metres until, on the right, it's **Nell's Jazz & Blues**, *3, North End Road Crescent W14 8TG*, which played host to **Canned Heat**, **Steve Harley**, **Caravan**, **Van Morrison**, **Christy Moore**, **Bernie Marsden**, **Nick Lowe**, **Ronnie Wood**, **Climax Blues Band** and **Strawbs**. A few hundred metres more along North End Road, we hit the A315 and turn right to the **Olympia**, *Hammersmith Road W14 0NE*. As well as hosting *RC* record fairs, it's presented **The Chemical Brothers**, **Madness**, **Pulp**, **Saxon**, **Bad Company**, **Be Bop Deluxe**, **The Pretty Things**, **Barclay James Harvest**, **Van Der Graaf Generator**, **Thin Lizzy**, **Procol Harum**, **Tangerine Dream**, **Black Sabbath**, **Camel**, **Jimi Hendrix**, **Pink Floyd** and **Graham Bond Organisation**.

Continuing east down Hammersmith Road over the railway, at the second crossroads (and Sainsburys Local), we go right down the A3220 *Earls Court Road SW5 9AP* (where **David Bowie**'s video for DJ was shot in 1979, seeing him intimately accosted by the public) for several hundred metres. Up to a right-hand junction, and at the top end of the road, is *1, Logan Place W8 6DE*, home of **Freddie Mercury**, 1985-91, when Garden Lodge housed his studio. Following his death, its walls were adorned with Queen memorabilia. Returning to the A3220, we traverse it south until, at Nando's on the right, we wend into Trebovir Road, then right to Templeton Place, and right again to *15, Spear Mews, SW5 9NA*. In the 60s, it was **Dusty Springfield**'s home and, in 2022, the two-bed, 142m^2 flat could be rented for £1,750 a month via Gibson Lettings of Richmond.

"Jimi Hendrix – his UK debut venue"

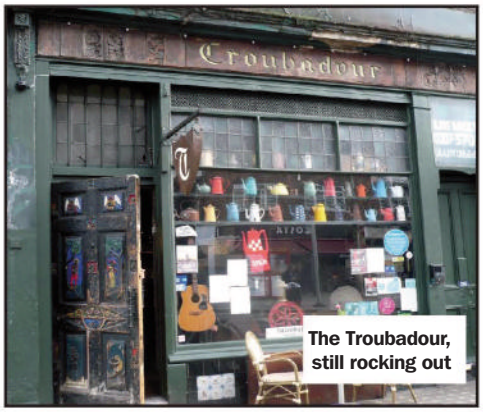
Back to the A3220, we go south to Earls Court Square on the right, and make for No *29, (Wetherby Mansions), SW5 9BH*, where Pink Floyd's **Syd Barrett** lived from January 1969. Back to Earls Court Road, we head right to Bolton Gardens, then up to the third-left to *73-75, Collingham Gardens, SW5 9DG*, home (No 74) to **Adelaide Hall**, jazz singer with Duke Ellington, Cab Calloway, Louis Armstrong, Fats Waller and Jools Holland.

Returning via Brahma Gardens to the A3220, we ride along it to the A3218 on the right, and head towards West Brompton Cemetery on the left. Before it, we turn left into Coleherne Road for another music film stop. *64, Coleherne Road, SW10 9BW* was the flat of nurse Alex Price (Jenny Agutter), in which David Kessler (David Naughton) transmogrified in ***American Werewolf In London***, while Bobby Vinton rendered ***Blue Moon***. (Incidentally, *Werewolf* actor, Brian Glover, is buried in West Brompton Cemetery).

Back to the A3220, left is **The Troubadour**, *256-57, Old Brompton Road, SW5 9JA*, which saw debut UK gigs by **Bob Dylan**, **Paul Simon** and **Jimi Hendrix**, and hosted three of **The Rolling Stones**, **Sandy Denny**, **Elvis Costello**, **Florence Welch**, **Morrissey**, **Adele**, **Joni Mitchell**, **Page & Plant**, **Tori Amos** and **Ed Sheeran**. Continuing down Old Brompton Road, *West Brompton Cemetery, Ifield Road, SW10 9UG* on the left is the final resting place of **Tim Rose**, buried at Memorial ID 9307779. Returning up the A3220 and turning left, we see on the right, *St Cuthbert With St Matthew's, SW5 9UE*, former primary school of **Rita Ora**.

Going farther on, we turn left to *67, Eardley Crescent, SW5 9JT*, and dismount for The Spoken Word's **David Thomas**' flat, where **Genesis** rehearsed in 1971. Finally, we take the A3220 until, on the left, is the site of **Earl's Court Exhibition Centre**, *Warwick Road, SW5 9TA*. Open from 1937 to 2014, the 19,000-capacity venue saw a five-night stand by **Led Zeppelin** in 1975, **Pink Floyd**'s *The Wall* residency, 1980-81, and *PULSE*, 1994, plus **David Bowie**, **The Rolling Stones**, **Elton John**, **Queen**, **Madonna**, **George Michael** and **Bob Dylan**. Among those who shot concert films there were Zeppelin, Floyd, **Oasis**, **Spice Girls**, **Genesis**, **Deadmau5**, plus the *Brit Awards*. Opposite is Earls Court tube station (District/Piccadilly), and the King's Head, for a well-earned oiling of the wheels!

See visitlondon.com.



The Troubadour, still rocking out

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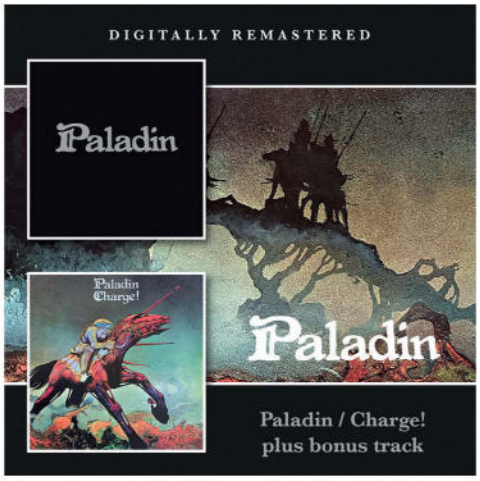

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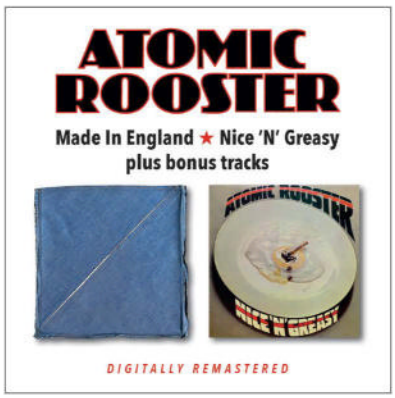

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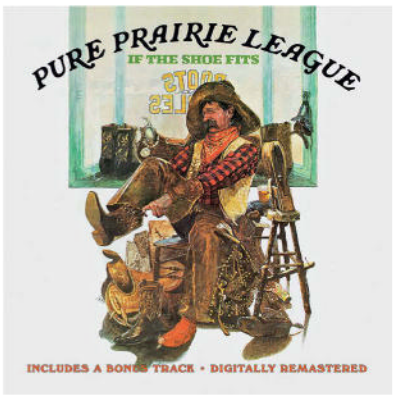

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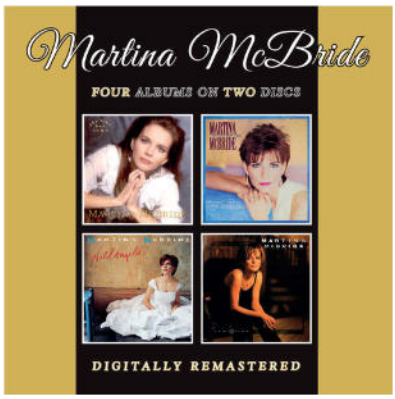

MARTINA McBRIDE
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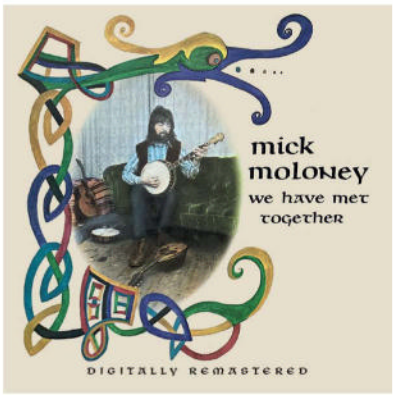

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The Collector

This month: musician
Emma Anderson

Sleeve it out: Anderson at home with a few treasured vinyl possessions

Emma Anderson is best known as the co-founder of Lush and, later, Sing-Sing and is one of the most underrated songwriters to emerge from the era that encompassed shoegaze and Britpop. Now, as she embarks on a new phase of her career with her debut solo album, *Pearlies*, she shows us through her eclectic collection that she started acquiring during childhood. It reveals her influences as well as an insight into her time working as a PR for Factory Records before signing to her favourite label, 4AD. Plus, there are a couple of records she borrowed from Kevin Shields back in the 80s and never gave back.

What do you collect, and why?
I don't go to record fairs and hunt out gems in charity shops, but if I see something I like by chance I will buy it. Looking back, my most prolific time of collecting vinyl was probably in the 80s and 90s, although I did start pretty early as a child in the 70s. My family lived in central London, just off Piccadilly, in a private club for army and navy veterans where my father worked. We didn't have a record player for years until we bought one using cigarette tokens that my mother had collected from the many packets of Embassy that she smoked – that's when I started.

There was a record shop on Shepherd Market, which was within walking distance of our flat. It was a jazz shop but one day I remember seeing the window display for *The Beatles At The Hollywood Bowl* and I asked my mother if I could have a copy and she bought it for me for my 10th birthday. There were also some other record shops in the area where I bought my first chart single 7"s including Silver Lady by David Soul, Northern Lights by Renaissance and Black Is Black by La Belle Époque.

Then, for a while, I didn't buy records as I had a cassette player – one of those mono ones with the buttons on the front – so it was tapes for a few years: Abba, Kate Bush, Bowie and The Beatles.

Later, I found out that a newsagent on the corner of Half Moon Street and Curzon Street sold ex-jukebox records (with the middles missing, of course). I remember buying It's Different For Girls by Joe Jackson and Girls Talk by Dave Edmunds among others. I also remember there being a record department in Selfridges on Oxford Street and buying The Human League's The Sound Of The Crowd and Passionate Friend by The Teardrop Explodes there.

My most treasured record from childhood, though, is *The Butterfly Ball And The Grasshopper's Feast* by Roger Glover and Friends. It was based on the children's fantasy book of the same name and was given to me by a friend of my parents. I cannot remember for the life of me who, but I would love to.

Photo: Jeff Pitcher

How big is your collection?
I have about 2,000 records.

What do you think it is worth?
I have no idea as value has never really been something that I've thought about. Maybe I should enter it all into Discogs one day when I have time.

How and where do you store it?
When I first left home years ago, I invested, like a lot of people did, in an IKEA Billy bookcase as they turned out to be ideal for record storage. But then the collection grew and I decided to get specially built shelves. And yes, I do alphabetise. Have always done and will always do. 7"s have their own shelf.

When I lived in Brighton, I had some shelves that went down to the floor on the landing of the house and unfortunately one of my cats used the albums on the lower shelf to sharpen its claws so the Velvet Underground, Xmal Deutschland and Yo La Tengo spines are a little worse for wear.

"I ADMIT I LISTEN TO STUFF ON SPOTIFY. PLEASE DON'T CANCEL ME..."

What's the rarest/most unusual/most valuable item you have?
I actually don't know. It's most likely the case that if a collecting buff came round, they could pick something out and say, "Wow, this is rare and it's worth this much," like on *Antiques Roadshow*.

From going out with Kevin Shields in the 80s, I do have (I think) all of the early My Bloody Valentine records, including the *Geek!* EP (And also, from that time, I do have some records of Kevin's which I didn't return: the Strawberry Switchblade album and a Lurkers single – Kevin, if you want them back…)

But – unusual items in my collection? From working for Jeff Barrett, when he was PR for Creation and Factory Records in the late 80s, I do have *Technique* by New Order

23 Skidoo – Ethics
(Pineapple Products Pulp 23, 7", UK, 1981)
Estimated market value: **£15**

The Beatles – *The Beatles At The Hollywood Bowl* (Parlophone EMTV 4, LP, UK, 1977)
Estimated market value: **£15**

Bernthøler – My Suitor
(Blue Feather BF 45831, 7", Belgium, 1983)
Estimated market value: **£10**

Roger Glover And Guests – *The Butterfly Ball And The Grasshopper's Feast* (Purple TPSA 7514, LP, UK, 1974) Estimated market value: **£15**

Downy Mildew – *Broomtree*
(Glass GLALP 025, LP, UK, 1987)
Estimated market value: **£8**

and *Bummed* by Happy Mondays both on DAT. I also have the flipbook that New Order did with the Weimaraner dog hand-drawn sketches. It's not music, I know, but it has a Factory catalogue number (FAC 235) so I'll include it!

What elusive gem are you still looking for?
Ooh – I don't know… I'll know when I find it!

What's given you the biggest thrill?
Not sure about thrill so much, but one day I was in the Record And Tape Exchange in Notting Hill circa 1984/1985, in the Pembridge Villas one to be exact, and I was rifling through the compilations section, and I happened upon one with a sleeve I instantly recognised from the 4AD stable although I had never seen it before. On closer inspection I realised it was a Japanese compilation called *Natures Mortes – Still Lives*. I was already a big 4AD fan and decided I HAD to have this record even though I had very little money on me. I hid it in the reggae section and got the tube home and begged my parents for the £10 or whatever it was which they kindly gave me. I rushed back and purchased it. I also have a copy of *Presage(s)* which is an earlier 4AD compilation [from 1980] though the sleeve is quite damaged. Of course, only a few years later I was to sign to that very label – in fact, you could probably call that event the 'biggest thrill'!

How do you track stuff down?
I don't really hunt things down but if I see something that takes my fancy, I will buy it.

What's your favourite record shop?
When I was younger and living in London, I used to frequent the Record And Tape Exchanges in Notting Hill and Shepherds Bush. In fact, a lot of my record still have those rectangular stickers on that you couldn't get off unless you wanted to rip off a quarter of the actual sleeve with it. In the late 80s, when I lived in White City, there was a shop I loved in Shepherd's Bush that specialised in dance music. I remember buying *Raw Like Sushi* by Neneh Cherry in there and *The Real Life* by Corporation Of One.

There is a still a special place in my heart for the Rough Trade in Talbot Road because in the 90s I literally used to live around the corner in a cul de sac called Colville Houses. I loved going in and saying hello to Nigel, Sean and Delia and hearing their recommendations. And in 1998, they put out a 7" of Sing-Sing's first single, Feels Like Summer, on their ForUs label [the CD version came out on Bella Union]. Now I am in Hastings both Wow And Flutter and Pressing Matters are good and there are some new ones that have opened recently that I have yet to visit – Tough Love and The Disc Slinger, both in St Leonards.

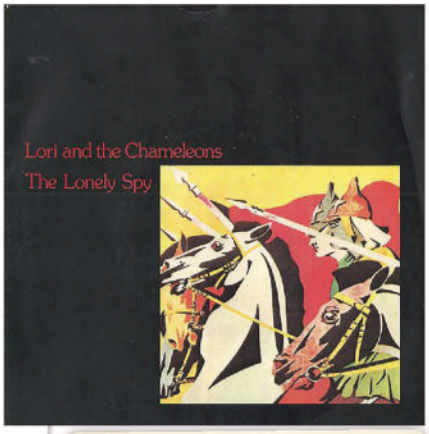
How often do you listen to the records in your collection?
Now and again, especially the 7"s, but I do have a terrible admission – I listen to stuff on Spotify even though I have it on vinyl or even CD. Please don't cancel me… But I do like the fact that not everything is on a streaming service and nothing beats owning the actual artefact.

Is there a visual side to collecting for you? Have you ever bought a record for the sleeve alone, or for a picture disc?
I bought the Durutti Column's first album in the early 80s for the sleeve as I loved the Raoul Dufy paintings. No, I don't have the sandpaper cover, but I do have the textured second version. It was my introduction to Vini Reilly and I was obsessed with that record for a summer. I have a 1964 classical album of French composers on Philips which I purely bought because I loved the floral sleeve. I have also bought records just for the titles… Years ago I bought Downy Mildew's *Broomtree* because I just liked the sound of their name and subsequently it turned out that Ocean Motorkid was a very early shoegaze track!

How will you eventually dispose of your collection?
I guess my daughter will get it once I am gone. But talking of 'disposing', I recently went to the council tip and saw a box of old records that had been tossed into the general rubbish skip and couldn't help wondering what was among them. I hate to see vinyl thrown away like that.

What's your all-time favourite record, regardless of value or rarity?
I don't really have one but I think some of my 7" singles are my favourites – they include (in no particular order): My Suitor by Bernthøler, Ethics by 23 Skidoo, Violence Grows by Fatal Microbes, Dream Sequences by Pauline Murray & The Invisible Girls, The Lonely Spy by Lori & The Chameleons, Getting Nowhere Fast by Girls At Our Best, The View From Her Room by Weekend and More Than The Sun by Black.

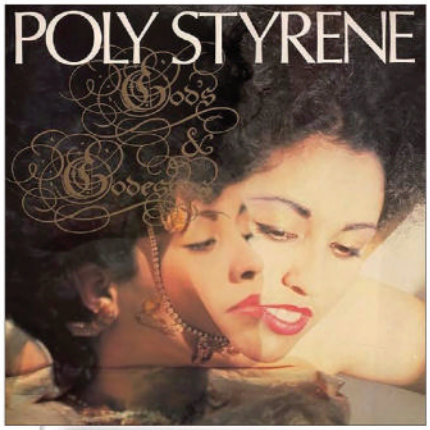
Pearlies *is on Sonic Cathedral.*



Lori And The Chameleons – The Lonely Spy
(Korova KOW 5, 7", UK, 1980)
Estimated market value: **£5**

Various – *Natures Mortes – Still Lives*
(4AD CAD 117, LP, UK, 1982)
Estimated market value: **£60**

Neneh Cherry – *Raw Like Sushi*
(Circa CIRCA 8, LP, UK, 1988)
Estimated market value: **£8**



Poly Styrene – Gods & Godesses
(Awesome Records AOR 7T, 12", UK, 1986)
Estimated market value: **£10**

The Teardrop Explodes – Passionate Friend
(Mercury Tear 5, 7", UK, 1982)
Estimated market value: **£4**

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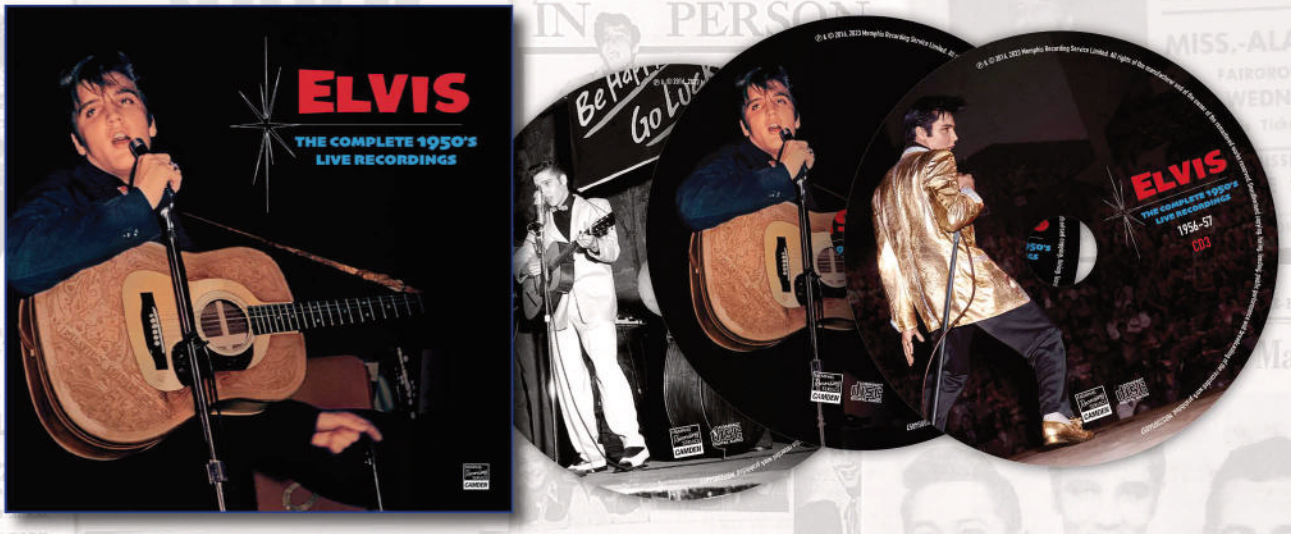

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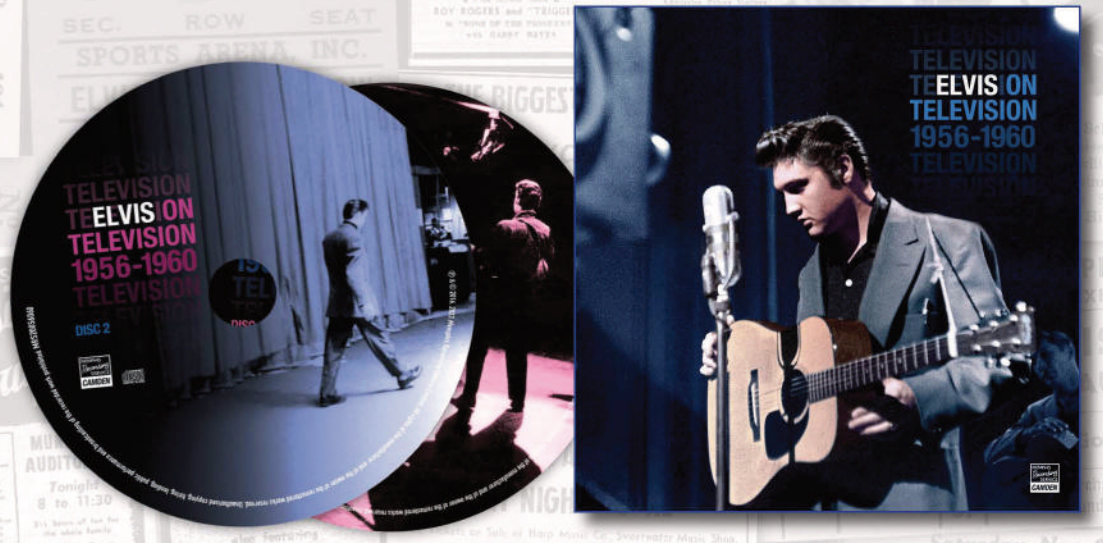

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VALUE ADDED FACTS

Ian Shirley, Editor Emeritus of the *Rare Record Price Guide*, answers your questions

SAVE YOUR TEARS

I used to be a big Suede fan. I bought all their albums and, as their career developed, most of the solo projects, even down to Mat Osman's Mista Brown 7". Like many fans, I was delighted when Brett and Bernard got together again in 2005 as The Tears. Being a vinyl lover, I bought *Here Come The Tears* on the black stuff as well as CD. I notice on Discogs that, unlike a lot of the Suede back catalogue, this album has yet to be reissued. Does this affect the price of my original? The condition is mostly excellent – like the music on the LP.

Dick Summerville via email

As you know, Brett Anderson (vocals) and Bernard Butler (guitar) were the largest and most creative cogs in the original line-up of Suede, which also included Mat Osman (bass) and Simon Gilbert (drums). Butler departed in 1994, near the end of the recording of their second album Dog Man Star *(Nude 3 LP, £150). It was a classic case of musical differences which did, to be fair, generate a classic album. While Anderson swiftly recruited a new guitarist – Richard Oakes – and sailed on with Suede towards* Coming Up *(1996 Nude 6 LP, £100), Butler hooked up with David McAlmont for* The Sound Of... McAlmont And Butler *(Hut HUTLP 32, 1995, £40) an album that sounds chock-full of hits but only spawned two Top 20 singles. By the time of their follow-up,* Bring It Back *(a CD-only release in 2002), Butler had two solo albums –* People Move On *(Creation CRELP 221, 1998, £50) and* Friends And Lovers *(CRELP 248, 1999, £40) – in his back pocket.*

By 2005, the division between Butler and Anderson closed and and they collaborated on a new project called The Tears, with Will Foster (keyboards), Nathan Fisher (bass) and Mako Sakamoto (drums). Their first single, Refugees/ Break Away (Independiente ISOM 92 S, £5), went Top 10 in April 2005. The album, Here Come The Tears *(Independiente ISOM 49 LP), was released that June and though it peaked at No 15, it only spent two weeks in the charts. Of course, at this time the vinyl revival had yet to gain a full head of steam and most copies of the album sold on CD. Thus, the vinyl pressing was limited to around 1,500 copies. You were very wise to pick one up. The album has yet to be re-pressed and therefore original copies – with their printed inners – are highly sought-after by Suede fans. A Mint copy is worth in the region of £150.*

An aside: I went to see The Tears perform at Heaven, Charing Cross, London on 16 December 2004. Despite it being only their second gig – they had played their first at the Zodiac in Oxford two days before – it was excellent, with tracks like Refugees and Autograph sounding great. Though this gig was, as I recall, a showcase for music journalists, plenty of Suede fans were there. Seeing Butch and Sundance together again, audience members could not stop shouting for songs from the first two Suede albums. Anderson, the Jimmy White of indie rock, was quick to shut them down with retorts such as: "Wrong band, mate" and "wrong gig, mate". Anyway, this wild reunion only lasted for one album before Anderson went solo and Butler continued to produce and collaborate. Oh, and that Mista Brown 7", Inner Harmony/Disco Dread (American Blood ABL 0047), is worth £3.

DUSTY IN NEW YORK AND MEMPHIS

Last year I bought the half-speed master version of Dusty Springfield's *Dusty In Memphis*. I must confess that I greatly enjoyed the sound, especially compared to the original copy I bought when the album came out in 1968. Saying that, I don't understand why this 50th anniversary copy was pressed on Mercury labels rather than with the Philips labels that graced my original. That version is still in Excellent condition despite being played a lot over the last five decades. Though I wouldn't part with it, I wondered what it's worth.

Conor Devlin via email

Dusty Springfield first recorded with The Lana Sisters and then with family concern, The Springfields, who featured her brother Tom. It was while touring America in the early 60s that she was first exposed to the developing soul sound being pioneered by labels such as Motown. Her first solo single, released in 1963, was I Only Want To Be With You, by British songwriters, Ivor Raymonde and Mike Hawker. It became an international hit.

Her debut LP, A Girl Called Dusty *(Philips BL/SBL 7594, £30/£25), followed in 1964, going Top 10. With more hit singles raising her profile,* Everything's Coming Up Dusty *(RBL/SRBL 1002 £35/£30) from 1965, featuring a full-colour 12-page booklet, also went Top 10. Both albums were very reflective of the time, with singles rubbing shoulders with show-tunes, covers of standards and some of her beloved Motown numbers. While Springfield continued to enjoy international hits in 1966 and 1967, her albums charted much lower and it was only when she was signed to Atlantic by Jerry Wexler that plans were laid to fly her to Memphis and record a cohesive set of songs at American Sound Studio under the direction of Wexler, Arif Mardin and Tom Dowd. Behind the scenes, Springfield was something of a proto-Kate Bush, directing and producing many of her recordings though going uncredited. She was particular and liked everything, musically, to be in its place. Of course, once she got to Memphis, she was put in a situation that was much more fluid. Though songs were written by the likes of Gerry Goffin and Carole King, Wexler and Dowd liked musicians and singers to feel their way into the music, which was how the magic happened when they were recording artists such as Aretha Franklin. Initially a fish out of water, Springfield grew to understand and enjoy this working process as the album developed. She was not, however, happy with the final vocals that she had laid down in Memphis, so she later re-recorded them all in New York.*

Springfield enjoyed a chart hit with a song turned down by Aretha Franklin – Son Of A Preacher Man – which got to UK No 9 in November 1968. Dusty In Memphis *did not chart in the UK, however, despite positive reviews including one that stated: "Dusty at her most relaxed, not belting them out R&B style as you might expect from the title. A great album that will have Dusty fans queuing up." Atlantic had yet to establish a base in the UK, which is why the album appeared on the Philips label here. A Mint original is now worth £60-70. As to why your half-speed master is on the Mercury label rather than the original Philips, it's due to the game of musical chairs played by record labels in the last five decades where the rights and ownerships of recordings, labels and original logos have changed many times. Thus,* Dusty In Memphis *was first re-pressed in the UK in 1980 on the Mercury label. As Universal do not have the legal rights to put the original Philips logo on the album, their 50th anniversary edition was pressed with Mercury labels rather than Philips.*

COMPLETE CONTROLLERS

I've got a record in my collection that does not seem to exist. I tried to look for it on Discogs, but it's not there. It's by The Controllers and is called Distant Lover. The label is GMP. I can find a version on 45cat which is on the MCA label, but even they don't list this GMP version. Is it some kind of bootleg?

Keaton Siri via email

*The Controllers hailed from Birmingham, Alabama and cut their teeth on the independent Juana label in the US. Juana was run by Frederick Knight, a singer, songwriter and producer who deserves more credit and attention than he's been given. Knight produced their first single – Is That Long Enough For You/Pictures And Memories (3401, £5) – which was released in January 1976. This was followed by three Controllers albums (*In Control, Fill Your Life With Love, Next In Line*) and a dozen more singles the last of which was My Love Is Real/ Ankle Chain (JU 3071, £2), issued in February 1982. All these records were only released in America though all the albums were imported into the UK and sold to disco/soul fans in specialist shops.*

After their deal with Juana ended, the band flew solo, self-financing the recording of a cover version of Marvin Gaye's Distant Lover which was released in 1984 on their own GMP label with an instrumental version on the flip. "I wouldn't want people to think we were just doing the song to cash in on all the publicity surrounding Marvin's death," key vocalist Leonard 'LeNard' Brown of the group told Blues & Soul *magazine. "Our recording of the song is the way that we do it live." The band worked hard to sell the record with limited distribution and promotion: "It did fairly well for us – especially considering we had very little money to do the job properly with. But we went as far as our money would take us and it maintained the group while we were between labels."*

Distant Lover did the trick in prompting a major label, MCA, to sign The Controllers. "If the record would have been on MCA, it would have been a smash," stated LeNard. "In fact, we're considering putting it on our next album because if it were heard on a national and international level it could easily be the biggest record we've ever had." Distant Lover did eventually come out as a single on MCA in 1986. This was after The Controllers' first single for MCA, Crushed, became a US hit. Though uncredited, it featured a harmonica solo from Stevie Wonder. "We actually conceived the idea while we were reheasing the song back in Alabama, before we ever got to California," recalled Lenard. "And Nick [Johnson, producer] knew Stevie real well and we were able to work out the legal complications with the record companies and so it just came together. We really do appreciate him taking out the time to be involved." While the MCA version of Distant Lover is worth £1, the original GMP pressing you own is worth £15.

LUKKY STRIKE

I'm a great fan of dance music, especially from the 80s, and think it's a shame that *Record Collector* does not shine a light on this type of music. Of course, one of the problems is that there are many artists who did one record and then vanished leaving hardly any information behind. For example, I've got a 12", On The One/Instrumental version, by a group called Lukk featuring Felicia Collins. It's on the Easy Street label and is from 1985. But I've had no "Lukk" finding out anything about the band. Can you help?

Liam Stone via email

You have stumbled upon a pretty interesting record. Born in Alabama, Felicia Collins was a self-taught guitarist and, on moving to New York, formed a band called The Take. "We had rocky guitars, funky drums and percussion and a synth mix and the companies did not know what to do with it," she stated at the time. With label A&R men not giving The Take the time of day, they had to come up with a fresh angle which led to the recording of the dance/boogie track On The One. As Collins related: "On The One is the first time I have ever sung… been up front there on a record. My place has normally been on the side with my guitar or in doing a session. Until this single, the last time you'd have heard me singing was as first reserve for The Take, or failing that, as a kid back in church."

Though On The One was a track by The Take, it was released Stateside as The Lukk Featuring Felicia Collins (Easy Street EZS 7518, 1985, £12) with an instrumental version on the flip. It was licensed in the UK to Important Records and released as a 7" (TAN 6, £3) and 12" (TANT 6, £8). At that point the curtains closed on Lukk. This was mainly due to the fact that Collins' career as a guitarist was becoming rocket-powered. She not only joined the Thompson Twins for live work, but also did multiple sessions and began to work on a lot of Nile Rodgers' projects including the band Outloud. She also became a fixture of the house band for The Late Show with David Letterman. *Lukk is a delicious, secret part of her history.*

GENE VINCENT ON DANDELION

I have read that John Peel set up his Dandelion label in the early 70s to release records by unsigned bands he liked. So it came as quite a shock to pick up an album in a charity shop on that label by the legendary rocker Gene Vincent. Though his hits had been in the 50s, he was anything but unknown in the early 70s. Is there some kind of explanation as to why he recorded for Dandelion?

Stuart Brown via email

By the late 60s, Gene Vincent was chopped liver in America, relegated to playing small clubs. Though he still had a dedicated European fan base, since 1960 he had only released two albums – Shakin Up A Storm *(Columbia 33 SX 1646, 1964, £60) and* Gene Vincent *(London HAH 8333, 1967, £50) – which had not sold well. A man out of his time – and without a record contract – he recorded a three track demo in May 1969 and tried to find a label to secure a new deal.*

In a strange twist of fate, he sent an acetate to a devoted UK fan called Adrian Owlett. Owlett managed to contact John Peel, whose radio shows were required listening for the musical counterculture. It was serendipitous; Peel was not only a big Gene Vincent fan but was in the process of signing artists to his Dandelion imprint, funded by Elektra. The thought of signing such a legend – Peel and his good friend Marc Bolan spent time together tracking down rare rockabilly records – excited Peel and so Dandelion offered Vincent a contract. An album was recorded in Los Angeles with Kim Fowley as producer. Despite some creative friction between Fowley and Vincent, and a revolving door of visitors including The Doors (Vincent was good friends with Jim Morrison), an album was completed.

The first fruit was the single Be Bop A Lula '69/Ruby Baby in October 1969 (Dandelion S 4956, £10). This was followed by the LP I'm Back And I'm Proud *(Dandelion 63754, 1970) The album did not sell particularly well and neither did a follow-up single in May 1970 White Lightning/Scarlet Ribbons (S 4974 £10). The album was also issued in America on Dandelion, sporting a different cover. None of the tracks on the Dandelion LP was issued as a single in America. Your record is worth £25 in Mint condition.*

Send your Value Added Facts questions to ian.shirley@metropolis.co.uk or by post to the new *RC* address. www.rarerecordpriceguide.com

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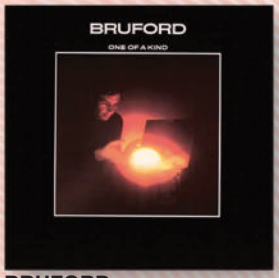

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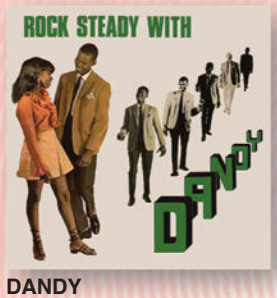

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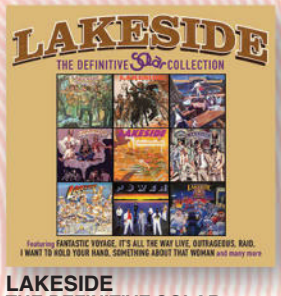

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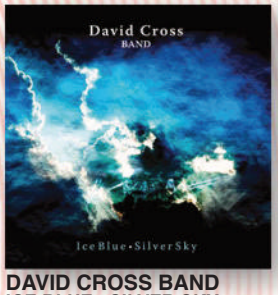

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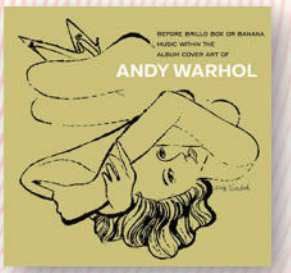

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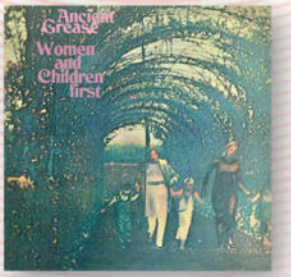

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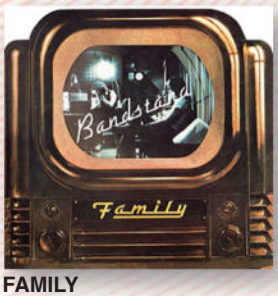

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RHYTHM & OOOHS

Early 70s adult film, The Flasher, was released alongside an official soundtrack album by New York group, Pool-Pah, overseen by future star, Rupert Holmes. Fiona McQuarrie looks back at an ambitious piece of work that transcended the traditional clichés of porn soundtracks.

Pool-Pah's 1973 album, *The Flasher* (Greene Bottle Records GBS 1008, US, £130), may have been the soundtrack for a porn film, but its tracks went far beyond the usual motifs of 70s adult cinema music – the wah-wah guitars and breathy vocals. Its sound, from the spacy, dreamy opener Flight to the slinky Sour Soul, the hypnotic Kahmura, and the wistful April Witch, was brilliantly varied. And though it flopped (for reasons we'll come to), the reputation it's gained over 50 years is such that it's now been remastered and reissued. "We were trying to make some music on a shoestring," says Pool-Pah collaborator Rupert Holmes, "that was perhaps better than anyone was expecting."

The original members of Pool-Pah – Lenie Colacino (vocals/guitar/bass), Bruce Handelman (bass/trumpet), Seth Handelman (guitar/saxophone), and Rick Stabile (drums) – all hailed from in and around New York City. Colacino and the Handelman brothers first met in elementary school; they formed the group Cement Raft in 1970, and were playing local clubs and gigs when, through Colacino's high school girlfriend, singer/songwriter Carolyne Mas, they met Barry Kerr. "Carolyne had drawn management interest from Kerr," Colacino tells *RC*, "and her career sort of coincided with this Pool-Pah business. We backed her up for some live gigs." (Mas went on to release several solo albums in the 70s and 80s.)

Kerr had had an eclectic career, to say the least, which he described in an extensive interview with the online site *The Rialto Report*. He initially qualified as a pharmacist in the US and then went to medical school in Italy. While studying there, he worked as an English-language translator at Cinecittà Studios in Rome, and became fascinated by how movies were produced. After returning to the US, he enrolled in the School of Visual Arts at New York University to study filmmaking. In 1969, Kerr and his friend Lewis Jackson, financed by "two elderly guys in suits and ties", produced the porn film *The Deviates*, and then got jobs at a film distribution company.

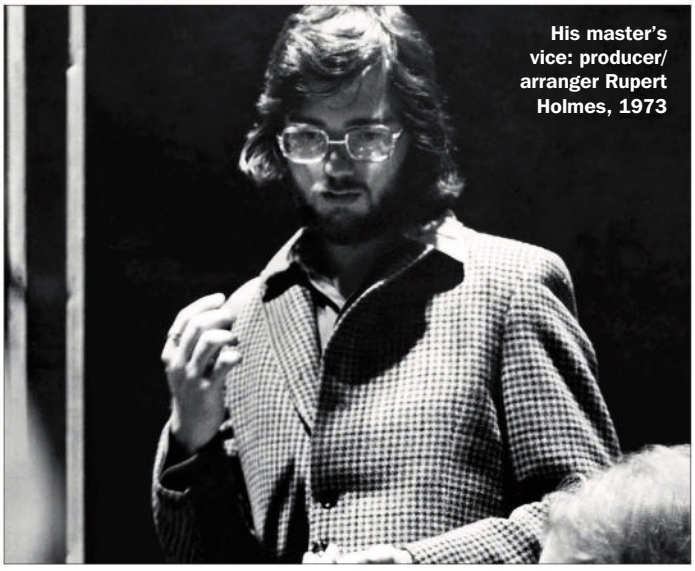
Kerr was also interested in the music business, and started working with producer Michael Wright. He and Wright took Cement Raft under their wing, renamed them Pool-Pah – a slang term from Kurt Vonnegut's novel *Cat's Cradle*, and a name none of the band liked – and started looking for projects for them. "Michael was so incredibly generous," Colacino recalls. "He fed me, took me in, mentored us in so many ways. He was just the most loyal, wonderful man."

Wright connected Pool-Pah with Rupert Holmes, a collaborator on several of Wright's earlier projects. Wright was the recording engineer at a New York studio owned by Scepter Records, Holmes says, and had "the keys to the building, elevator, and studio. So almost every weekend he and I would sneak into the deserted studio and make records with bands he'd discovered." Their work together included Timothy, the controversial song about cannibalism that was a US Top 20 hit for The Buoys.

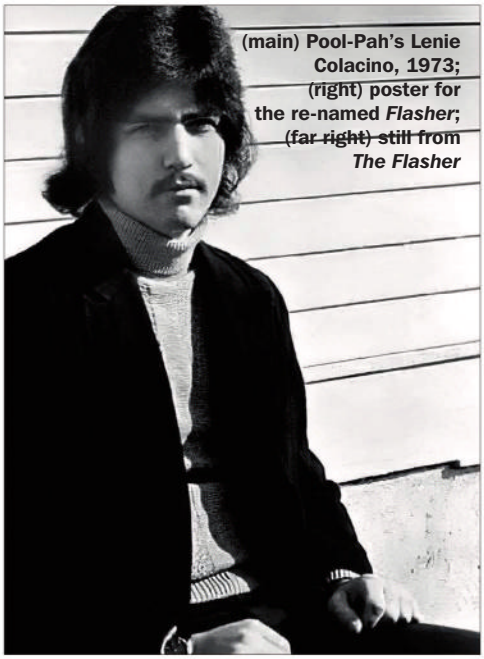
In 1971, the financiers for *The Deviates* contacted Kerr and asked him to make another porn film. Jackson was nowhere to be found, so Kerr single-handedly took on the responsibilities of producing, writing, and directing. He wanted the film to be more than just loosely strung together sex scenes, however – he envisaged something "surreal and zany", creating a storyline around a researcher renting a post office box "where people could contact him with all sorts of weird sexual things". He also added comic touches such as an animated sequence featuring a talking sperm cell. Kerr titled the film *Forbidden Under Censorship Of The King*, aka *FUCK*, and recruited Pool-Pah and Holmes to make the soundtrack album.

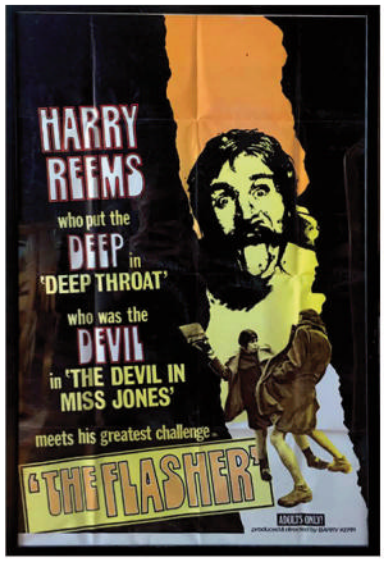
"He was a visionary, trying to make this something more than just your average porno film," says Colacino. "But we had no interest in being involved in anything like that. I was a good Catholic boy, and I thought,

Flash mob: (l-r) Pool-Pah, comprising Bruce Handelman, Rick Stabile, Arnold Spector, Lenie Colacino, Seth Handelman, 1973



His master's vice: producer/ arranger Rupert Holmes, 1973





(main) Pool-Pah's Lenie Colacino, 1973; (right) poster for the re-named *Flasher*; (far right) still from *The Flasher*

'What are my parents going to think?'" Nevertheless, the band was not going to turn down the opportunity to make an album. With a new band member, guitarist/vocalist Billye Arrington, they went into the studio with Wright and Holmes to see what they could come up with. Holmes' perspective on the project was that, "No matter what I was working on, no matter how trivial, silly, or even unsavoury it might seem, I would treat it as if it were of profound importance, worthy of my very best thought and effort. I wrote nothing off."

Holmes wrote the opening and closing themes for the film, but the rest of the music was collaboratively created by him and Pool-Pah in the studio. Holmes characterises his part in the process as "a helpful 'fifth Beatle' and an interface for Michael with the band." None of them saw the film while creating its soundtrack, and to this day neither Holmes nor Colacino have seen it in its entirety. Holmes thinks he was shown at least a few unfinished scenes, so that he could write music to match on-screen cues. Despite that, though, Holmes credits Kerr with wanting to "make the music be an asset for the film, and give it credibility beyond the few hardcore scenes that apparently got it financed." Colacino remembers Kahmura as the only track written specifically for a scene in the film, about a couple who could only get happy if they were being photographed in the act. He also recalls recording another song by Holmes that was omitted from the album, The Necrophilia Tango, which was so hilarious that "we were in the control room just falling around laughing".

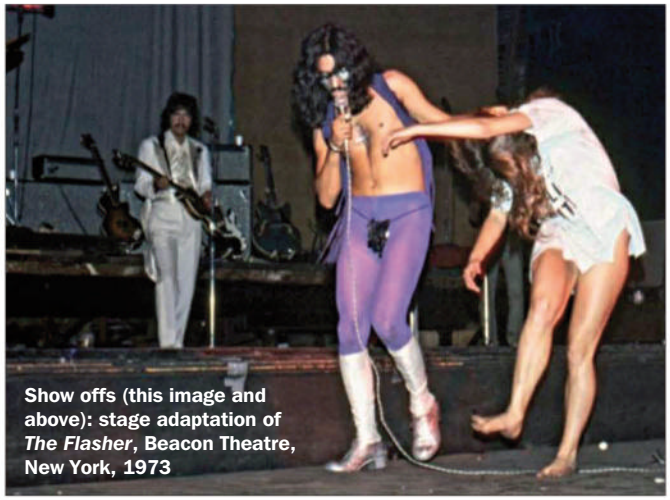
Kerr filmed *FUCK* mostly in friends' apartments and public parks around New York City, with a cast of unknown actors led by Herb Streicher as the researcher. But while Kerr was editing the raw footage, Streicher made another film – and suddenly became very famous. As Harry Reems, he was one of the stars of *Deep Throat*, which unexpectedly became a mainstream US hit (and one of the biggest-grossing porn films of all time). When *FUCK*'s distributors saw Kerr's rough cut of the film, from which hardcore scenes were removed in favour of comic, absurd and animated sequences, they were incensed. According to Kerr, they yelled at him, "Where are the fuck scenes? You have Harry Reems, so where are the fuck scenes? What are you doing here?" To appease the distributors, Kerr reluctantly edited hardcore sex scenes back into the film. He also had to re-hire Reems to shoot additional connecting scenes, in which Reems had to conceal his shaggy moustache because it was considerably longer than in the original footage.

When *FUCK* was finally released, the response was underwhelming. Audiences at porn cinemas mostly wanted to see lots of explicit sex; Kerr's artistic and comedic vision was lost on them. The distributors retitled the film *The Flasher* and featured Reems prominently in the advertising, but even that failed to generate interest. The reworking of the film was to have even more dire consequences for Pool-Pah. When the contract for the soundtrack album was signed, Greene Bottle Records anticipated the "Woody Allen-esque" sex comedy that Kerr originally set out to make. When the label discovered that *The Flasher* was now a full-on porno flick, it promptly dumped the album and refused to do any promotion for it.

Colacino had left Pool-Pah before the album was released, enrolling in teacher training college to make his parents happy. He recounts audiences coming to the band's shows wanting to hear the music from the album, and the new line-up of the band "not being well-received". So he dropped out of college and rejoined Pool-Pah, and the band continued to perform showcases and club gigs to get what mileage they could out of *The Flasher*.

Kerr, never short of entrepreneurial ideas, then decided to stage a theatrical production of the soundtrack – a "vaudeville rock concert", as he billed it. He booked the night of 21 August 1973, at New York City's Beacon Theatre – at the time a seedy run-down former cinema – and put together *Spend An Evening With The Flasher*, featuring Pool-Pah playing live, strippers, comedians, dancers, and projections of clips from the "non-porno" version of the film. Bo Golden, who had appeared in the original Broadway production of *Hair*, was hired to oversee the choreography and to play the role of The Flasher. Pool-Pah rehearsed until 3am the night before the show, and arrived at the Beacon an hour before curtain time to see, in Colacino's words, "the height of freakiness… it was like Sodom and Gomorrah, all these weird people and Andy Warhols, and it just blew my mind." Holmes wrote a new number for the show, God Save The King, about the Watergate scandal and President Richard Nixon's resignation. Sadly, that was the song's only public airing, and no one thought to make a recording of the live show.

Bruce Pollock, writing in *Viva* magazine several years later, said of *Spend An Evening With The Flasher* that "the mélange brought me to heights of voyeuristic bliss I have never since experienced in movie house, cathouse, or nude beach." But despite a generally positive reaction and a decent audience turnout in New York, plans for a tour fell apart, and Pool-Pah packed it in later that autumn. Colacino joined another band, Ralph, and



Show offs (this image and above): stage adaptation of *The Flasher*, Beacon Theatre, New York, 1973

then played Paul McCartney on Broadway in *Beatlemania*, after which he toured with that show for several years. Holmes went on to a stellar solo career as a performer, writer, and arranger. Kerr left the music business and opened a pharmacy, which he ran for several decades; Colacino was told that Kerr was selling VHS copies of *The Flasher* film from his apartment until not long before he passed away.

Then in 2001, Beck was invited to write an article for *Vanity Fair* magazine on his 50 favourite album covers of all time. And, unbelievably, among his choices was *The Flasher*, which he later told MTV News he had picked up in a charity shop when he was 18. The photo accompanying the article showed Beck lying on a pillow, wearing headphones, with *The Flasher*'s distinctive cover – a naked Jesus-like figure soaring through space in a raincoat and unlaced boots – clearly visible on the floor next to him. Beck described the album as sounding like "a *Superfly* version of electronic music for plants". His endorsement generated new interest in *The Flasher*, copies of which promptly became a hot commodity on the second-hand market. The sinuous riffs of Sour Soul became a popular sample among hip hop artists, and several radio DJs used the track for their theme music.

Branching out: the final Pool-Pah line-up, 1973

Colacino had no idea about the latterday fame that *The Flasher* had acquired. Though he owned a copy of the album, he rarely played it. When he got to the point in his life when he "wanted to get rid of stuff", he looked up the album online and was astounded to see it selling for hundreds of dollars. "I sold it, because I really had no interest in listening to it anymore. I got rid of it, which I kind of regret now." Listening to the re-release, he says, "was kind of a revelation, in that listening to my 18-year-old self was not totally unpleasant. I thought, 'Oh, that kid, what a sweet little voice he has.'"

Holmes sees the reissue of *The Flasher* as an opportunity to celebrate Wright's role in making the album happen. "He brought us together, and he possessed the heart and insight to detect whatever talent we may have had when we were all still so wet behind the ears." Colacino calls it "a blessing. I'm a very lucky fellow. I got to reconnect with Rupert and my band-mates, some of whom I haven't seen in 50 years. And I can give credit to the people who really deserve the credit, like Billye, who played great guitar on the record and was a great harmony singer, and subdued his own terrific talent to be in the band. We've had a couple of reunion lunches and we're planning to get together and get the guitars out, and see what gives after all this time."

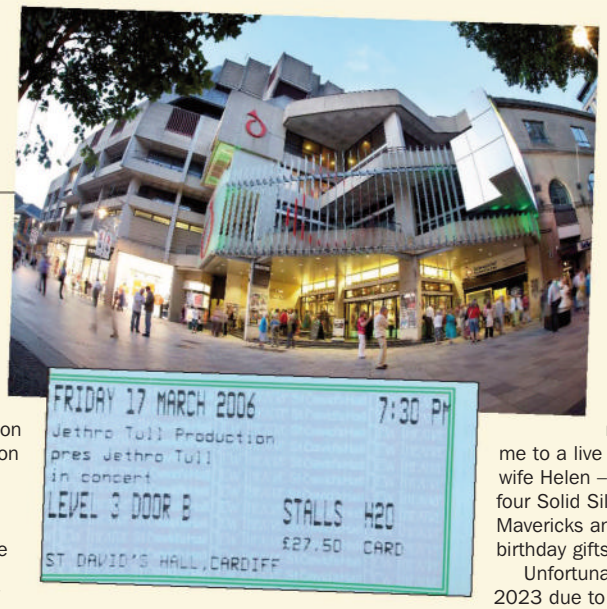
Fiona McQuarrie

With thanks to Lenie Colacino, Rupert Holmes and Joe Marchese. The Flasher (Real Gone Music/Second Disc Records RGM 1532, black with white swirl vinyl, £28) is out now

Vintage Venue

A regular look at unsung haunts near your

No 51: St. David's Hall, Cardiff



Though officially opened by the Queen Mother in 1983, St David's Hall had already been up and running for six months staging concerts by acts as diverse as Cliff Richard And The Shadows, Saxon, Oscar Peterson, Shirley Bassey, London Symphony Orchestra, Elton John and Dexys Midnight Runners.

The Hall was developed as part of the St David's Shopping Centre complex, and soon became the culture and entertainment beacon of Cardiff. The multi-purpose building has played host to art exhibitions, performances by full orchestras, mass choirs, ballets, operas, music gigs and comedy shows. Since 1986 it has hosted The Welsh Proms and, every two years since 1983, the BBC Cardiff Singer Of The Year competition. In 2016 the 2,000 seat auditorium was ranked the ninth best-sounding concert hall in the world.

Over the last 40 years, St David's Hall has continued to deliver a varied programme including Tom Jones, Rainbow, Tina Turner, Roy Orbison, Hawkwind, Meat Loaf, The Moody Blues, Miles Davis and The Kinks. The Everly Brothers seemed to turn up every couple of years – I saw them in 1991 when Duane Eddy was their special guest. Looking back I realised that I'd seen almost as many comedians as I had bands, among them Billy Connolly, Max Boyce, Jethro, Newman and Baddiel, Julian Clary, Lily Savage and Rick Mayall/Ade Edmondson in *Bottom*.

Some of the most enjoyable nights here were when the Solid Silver Sixties Show came to town, providing an opportunity to see the bands who were there at the start, such as The Searchers, Wayne Fontana & The Mindbenders, Billy J Kramer & The Dakotas, Freddie & The Dreamers, The Merseybeats, Gerry & The Pacemakers and, looking younger each year he was on the bill, Peter Noone. Also among the regular visitors were Jethro Tull, who never failed to deliver an outstanding night. Their 2006 gig was very special because it was the first time my son Alex had accompanied me to a live show. I'd better mention my wife Helen – apart from coming with me to four Solid Silver shows she also chose The Mavericks and Rita McNeil as a couple of her birthday gifts.

Unfortunately, the venue closed in summer 2023 due to RAAC problems and health and safety issues, with remedying work scheduled to continue into 2024.

Jon Hawkins

If you know of an unsung music venue or defunct record shop, send 300 to 400 words on the subject – with a venue/shop pic or scanned memorabilia – to paul.lester@metropolis.co.uk

Produced and directed by Bill Butt in collaboration with Jimmy Cauty and Bill Drummond in their various guises as The JAMs, The KLF and The Timelords, 23 Seconds to Eternity is the first ever compilation of KLF Communication's films.

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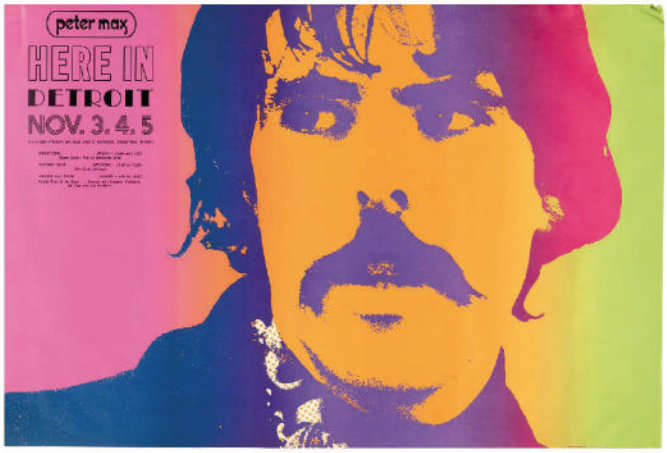
GARY NUMAN I Die You Die (Beggars Banquet 144 778) £2,500
Dutch, limited edition 7" single from 1980 featuring Down In The Park (Piano Version) on the flip. **Supplied by 991**

CHICAGO Badge & Ticket $3,505
The badge spans 2.5" and is dated 5 May 1972 for a San Francisco Civic Auditorium concert. **Supplied by Hake's Auctions**

THE FIRST INTERNATIONAL SEX OPERA BAND Anita (Sexclusief SQ 20 010) £800
A Dutch two-tracker from 1969. A psychedelic freak-out of Can and Brainticket-esque proportions, sold through sex shops in Amsterdam during the late 60s. Rumoured to be recorded by members of the Dutch band, Sandy Coast. Expect lots of moaning and screaming, presumably from the libertine Anita who, judging by the front sleeve, may require medical assistance.
Supplied by Industrial Silence

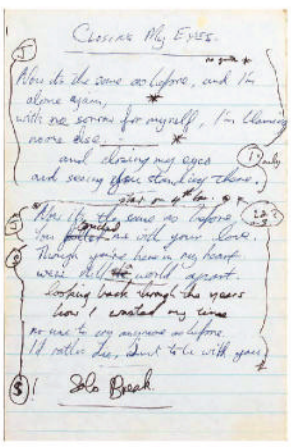
ELVIS PRESLEY Badges $1,038
Many of the badges here stem from 1956. There are 31 in all. It is rare to see a full set of these badges. **Supplied by Hake's Auctions**

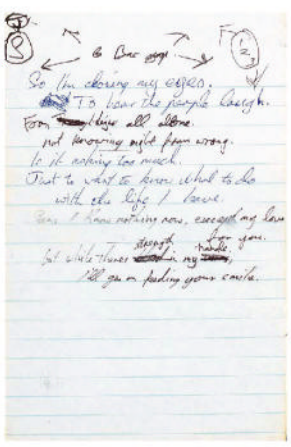
PETER MAX Poster $4,050
For an exhibition by artist Peter Max, from 1967 that took place at three different Detroit, MI locations – Roostertail, Playboy Club and Grande Ballroom – and included a concert by MC5 plus psychedelic garage band, Thyme. **Supplied by Hake's Auctions**



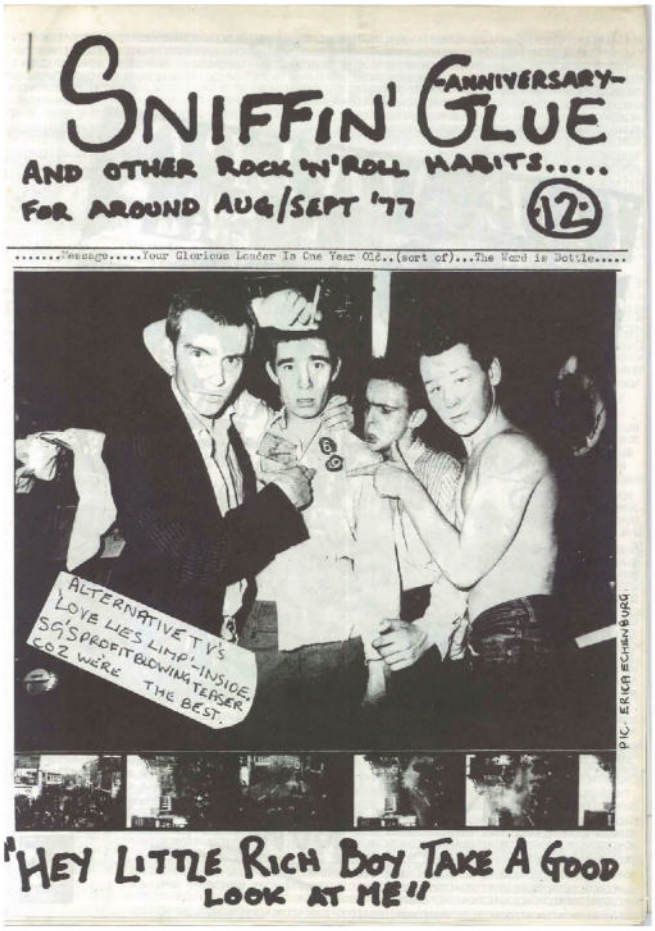
PETER GREEN Amplifier £2,560
Green's Selmer Zodiac Twin 50 Combo with a foot switch from 1963.
Supplied by Bonhams

PETER GREEN Lyrics £1,920
Handwritten lyrics for the song, Closing My Eyes, from the top-notch 1969 Fleetwood Mac album, *Then Play On*. Includes differences to the recorded lyric.
Supplied by Bonhams





SNIFFIN' GLUE Magazine £195
Original and final issue from 1977. Issue No 12 features articles on Sham 69, Chiswick Records, Generation X, John Cale plus opinion pieces from Mark P, Danny Baker and Kris Needs [*Never heard of him – Ed*]. **Supplied by 991**



PETER GREEN/PAUL MCCARTNEY *McCartney* (Apple PCS 7102) £2,432
Presented to Green by McCartney. Includes the note, "Dear Peter, Hope you like it. love Paul + Linda". Includes inserts. **Supplied by Bonhams**

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WHOLE LOVE OF LOTS

This month's big scorers online

THE BEATLES *Please Please Me* (Parlophone PCS 3042) £10,500
Gold & black edition. Correct sleeve with Angus McBean credit to the far right. (eBay item number: 186009171320) **Supplied by eBay**

PACE JUBILEE SINGERS There's Room Enough In Heaven For Us All (Don't Stay Away) (Black Patti 8011) $3,150
US-pressed gospel 78 from 1927 with Steal Away and Pray on the flip. **Supplied by Popsike**

DEPECHE MODE *Music For The Masses* (Mute STUMM 47) £7,500
The 1987 album featuring the withdrawn sleeve. Only 12 were thought to have escaped. (eBay item number: 276030812571) **Supplied by eBay**

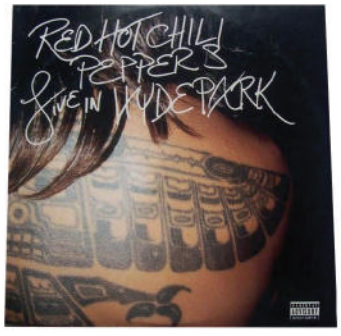
NOSFERATU *Nosferatu* (Vogue LDVS 17178) $3,128
First pressing for this German-pressed krautrock LP from 1970. **Supplied by Popsike**

QUEEN *Flash* (EMI OC062 64203) £4,500
Signed by the band; includes certificates. (eBay item number: 185663729075) **Supplied by eBay**

STORY TELLERS Cry With Me (Trystero T 101) $599
Garage rock 7". This US pressing was released in 1967 with Little Boy Sad on the flip. **Supplied by Discogs**

AC/DC *AC/DC* (Albert Productions 455261 2) £12,985
Promo box set featuring CD albums: *Let There Be Rock*, *Powerage* and *Highway To Hell*. (eBay item number: 175868925338) **Supplied by eBay**

RED HOT CHILI PEPPERS *Live in Hyde Park* (Warner Bros 9362 48863 1) $530
A four-LP pack, pressed in Germany in 2004. **Supplied by Discogs**



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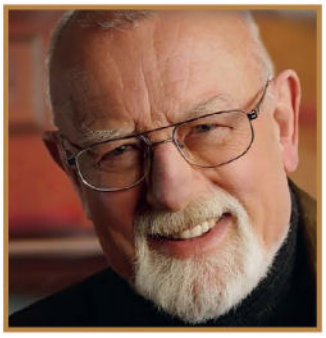
Not Forgotten

Soft Machinist: the late John Marshall



Roger Whittaker, died 13 September, age 87. The folk singer, best-known for his 1969 hit song Durham Town, sold nearly 50 million records globally during his career. Born in Nairobi, Kenya to English parents, he began writing songs while studying Zoology, Biochemistry and Marine Biology at the University of Bangor. Though his first single, 1962's The Charge Of The Light Brigade, flopped, he scored a hit with his 1962 version of Steel Men. Mexican Whistler, one of many songs that profiled his remarkable whistling skills, topped the charts in three different European countries but it was with the self-composed Durham Town (The Leavin') that he scored his first big homeland hit, the single reaching No 20 in the UK charts. Further successes included The Last Farewell and New World In The Morning while his ability to sing in German led him to gain a huge following in the country.

John Marshall, died 16 September, age 82. The drummer, pictured above, was part of legendary British jazz rock groups Nucleus and Soft Machine. Known for his versatility, his career began in the early 60s with stints playing with Alexis Korner and Arthur Brown. By 1966 he had joined Graham Collier's group, playing on the jazz bassist and composer's classic debut album *Deep Dark Blue Centre* (1967). Notable recordings with ex-Cream bassist Jack Bruce (1969's *Songs For A Tailor*), and Neil Ardley (1969's *Greek Variations*), followed before he became a founder member of trumpet player Ian Carr's new band, Nucleus, in 1969. Spending two years with them, he played on their first three albums, lending percussive rock ballast to pioneering works such as *Elastic Rock* (1970), which expanded on the jazz rock formula envisaged by Miles Davis. Joining Soft Machine in 1972 (replacing Phil Howard who had taken over from original member, Robert Wyatt) and first appearing on that year's record *Fifth* (1972), he would go on to have a decades-long association with the group, his final recordings with them arriving with 2023's album *Other Doors*.

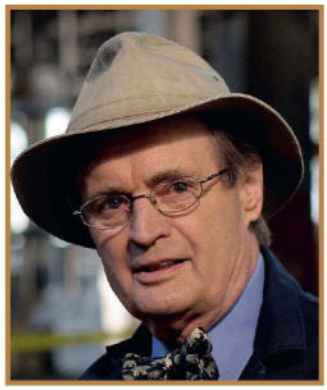
Robert "Stewkey" Antoni, died 9 October, age unknown. The US musician was the lead vocalist and keyboard player with 60s rock band Nazz, best known for giving Todd Rundgren his recorded debut. Formed in 1967 by Rundgren (at that point chiefly a guitarist and songwriter) alongside bassist Carson Van Osten, the group were put together to ply a determinedly Anglophile brand of pop that combined influences from groups such as The Beatles, the Stones, and The Who. Released in 1968, their debut, *Nazz* (which featured two Stewkey co-writes), was a stellar showcase for their psych-infused brand of power pop and included their best-known tracks Open My Eyes and Hello It's Me (the latter re-recorded by Rundgren as a solo artist). Second album *Nazz Nazz* (1969) showcased Rundgren's growing confidence as a songwriter, and the increasing influence of piano balladeer Laura Nyro. Artistic differences and the group's unwillingness to let him sing led Rundgren to leave in 1969. Taking charge of the band, Stewkey re-worked a number of shelved sessions, releasing them as *Nazz III* in 1971, before the group's split.

Terry Kirkman, died 23 September, age 83. The American musician and songwriter was a founding member and vocalist of the 60s folk pop group The Association, penning their biggest hit, Cherish. While moving to LA in 1963 while in his mid-twenties, he formed The Inner Tubes, a folk group which at one point included Cass Elliot and David Crosby among its members. Forming The Association in 1965, Kirkman and the group gained fame for their intricate harmonies using multiple singers. Their debut album, 1966's *And Then… Along Comes The Association* included the US No 1 hit Cherish, written by Kirkman. He left the group in 1972 but returned when The Association reformed in 1979.

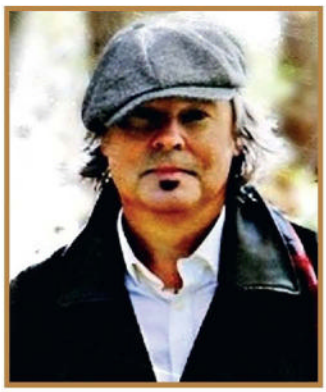
Brian McBride, died August, age 53. The American musician was one half of the influential ambient duo, Stars Of The Lid. Formed in Austin, Texas, in 1993 alongside Adam Wiltzie, the group combined guitars, piano, and field recordings on early efforts such as *Music For Nitrous Oxide* (1995), *Gravitational Pull Vs. The Desire For An Aquatic Life* (1996) and *The Ballasted Orchestra* (1997). The group developed their drone-based sound, adding strings and horns to 2001's *The Tired Sounds Of Stars*

Photos: (Roger Whittaker, Brian McBride, Bruce Guthro, Jon Kennedy, Kent Stax) Facebook

Of The Lid and 2007's *And Their Refinement Of The Decline*. The two lengthy, emotionally rich albums were their final recordings and would become their best-known and most critically acclaimed. Outside of the group, McBride released two solo records, 2005's *When The Detail Lost Its Freedom* and 2010's *The Effective Disconnect*.



David McCallum, died 25 September, age 90. The Scottish actor – best-known for his role as secret agent Illya Kuryakin in TV series *The Man From U.N.C.L.E* – was also a classically trained musician. The 60s saw him release four albums for Capitol Records – *Music: A Part Of Me* (1966), *Music: A Bit More Of Me* (1967), *Music: It's Happening Now!* (1967) and *McCallum* (1967) – each produced by legendary composer, arranger and producer David Axelrod. The pair's collaborative 1967 track, The Edge, later gained fame when sampled by Dr Dre as the intro and riff to his track, The Next Episode.



Bruce Guthro, died 5 September, age 62. The Canadian singer-songwriter was best known for his latter-day stint as the singer for Scottish Celtic rock band Runrig. Born in Cape Breton Island, Nova Scotia, he began his career as a solo artist, releasing the album, *Sails To The Wind* in 1994. He joined Runrig in 1998 after original singer Donnie Munro left to take up a career in politics. First appearing on 1999's *In Search Of Angels*, he remained with the band until their final performance in 2018. Their last album, *The Story*, was released in 2016.

Sunny Hawkins, died 4 September, age unknown. The US singer and songwriter gave background vocal support to the likes of Chaka Khan, Ray Charles, and Luther Vandross. As a songwriter she penned Aretha Franklin's 2003 hit, The Only Thing Missin', and Good Lovin', which featured on Patti LaBelle's 2004 album, *Timeless Journey*. Combining with her husband, producer Jamie Hawkins, she released the 2005 modern gospel album, *More Of You*.

Irish Grinstead, died 16 September, age 43. The US singer was a member of 90s/00s R&B girl group 702. Named after the area code of their hometown Las Vegas, their debut album, 1996's *No Doubt,* included the Missy Elliott–guesting track Steelo. Their self-titled second album followed in 1999, its success boosted by hit single, Where My Girls At. The group released a final album, *Star*, in 2003 before disbanding.

Luc Smets, died 20 August, age 76. The Belgian singer was best-known as lead vocalist with 60s band, The Pebbles. The group opened for Jimi Hendrix at the Olympia in Paris in 1967 (all of The Rolling Stones attended the show, sitting in the first row). Smets co-wrote their most famous hit, Seven Horses In The Sky. He was also a member of the more prog/jazz-aligned outfit Shampoo and disco group Dream Express, who represented Belgium in *The Eurovision Song Contest* in 1977.

Jon Kennedy, died September, age 44. The bassist and vocalist was a former member of extreme metal band Cradle Of Filth. Brought in to replace Robin "Graves" Eaglestone during the *Principle Of Evil Made Flesh Tour* in 1994, he was part of the original recording sessions for the album, *Dusk And Her Embrace* (those sessions were originally scrapped but later issued in 2016 as *Dusk On Her Embrace – The Original Sin*). After leaving the band, he became a founding member and vocalist of UK symphonic black metallers Hecate Enthroned, performing on their first two albums.

Geoff Davies, died 12 September, age 80. The record shop owner and label boss played a key role in Liverpool's vibrant post-punk scene. Founding the shop Probe Records in 1971 with wife Annie, its Button Street store acted as an incubator for the local scene with Echo & The Bunnymen's Ian McCulloch a regular and the likes of Pete Wylie, Julian Cope, and Dead Or Alive frontman Pete Burns all working behind the counter. he founded Probe Plus as an offshoot, and the imprint became home to Half Man Half Biscuit.

Kent Stax, died 20 September, age 61. The US musician was the original drummer for Virginia hardcore punk group Scream. Formed in 1981, they established themselves as early pioneers of the hardcore scene, releasing their debut album, *Still Screaming*, in 1982. Stax would go on to play on their following two albums, 1985's *This Side Up* and 1986's *Banging The Drum*, before departing to start a family. His replacement was a 17-year-old Dave Grohl.

Katherine Anderson, died 20 September, age 79. The US singer was a founding member of Motown girl group, The Marvelettes. Auditioning for Motown in 1961, the label requested that they come back with an original song. Returning with Please Mr Postman, a song written by William Garrett and group member Georgia Dobbins, the group were signed up, the resulting single becoming Motown's first US No 1 hit, and was later covered by the likes of the Carpenters and The Beatles. Further successful singles such as Don't Mess With Bill, The Hunter Gets Captured By The Game and Too Many Fish In The Sea followed before they disbanded in 1969.

Paul Wossen, died 15 September, age 56. The Australian bassist and songwriter was best known as a founder and long-standing member of rock band The Screaming Jets. Formed in Newcastle, Australia in 1989 the band's first three albums, *All For One* (1991), *Tear Of Thought* (1992), and *The Screaming Jets* (1995), all reached Top 5 in the Australian albums chart. He appeared on each of the group's subsequent records including 2023's *Professional Misconduct*.

Fred "Timbales" Lewis, died 14 September, age 72. The US percussionist and songwriter was a co-founding member of funk group Lakeside. Originally formed in Dayton, Ohio and later based in LA, the group scored late 70s/early 80s R&B chart hits with Lewis' composition, It's All The Way Live, as well as the tracks Your Wish Is My Command, and Raid. Their biggest hit, Fantastic Voyage, was later remade by Coolio.

Others who passed away recently include: **DJ Casper**, US musician who as Mr C The Slide Man had a UK No 1 hit in 2004 with Cha Cha Slide; **Carl Davis**, America-born, British-based composer whose scores included the BBC's 1995 TV drama, *Pride And Prejudice*, and 1981 film *The French Lieutenant's Woman*; **François Glorieux**, Belgian pianist and composer known for his ability to traverse genres as diverse as classical music, jazz and pop. Among his fans was Michael Jackson, to whom he played his own classical takes on the pop singer's songs during their 1989 meeting; **Horace Ové**, pioneering Black British filmmaker whose 1971 documentary *Reggae* was the first to record the arrival of reggae music to the UK; **Chris Oropeza**, guitarist for contemporary Bay Area hardcore band Outta Pocket whose debut album, *Waste Of A Man,* was released this year; **Mylon LeFevre**, frontman for 80s Christian rock group Mylon And Broken Heart. His early, self-penned solo track, Without Him, was covered by Elvis Presley on his 1967 album, *How Great Thou Art;* **Ron Haffkine**, American record producer and music manager best-known for his association with Dr. Hook & the Medicine Show. He produced 10 of the US rock band's studio albums and also managed them; **Teri Bristol**, legendary Chicago house DJ and producer; **Mike Henderson**, American singer-songwriter who was a member of the bluegrass band, The SteelDrivers, as well as a frequent co-writer of country music star Chris Stapleton; **Stan Klees**, Canadian music industry businessman who founded the music labels Tamarac and Red Leaf Records in the 60s; **Louis Tillett**, Australian singer, keyboardist and saxophonist for 80s rock band The Wet Taxis; **Russell Batiste Jr**, US drummer for bands such as The Funky Meters and Vida Blue; **Buck Trent**, US banjo player and guitarist who played on the Dolly Parton hits I Will Always Love You and Jolene; **Matthew Stewart**, longtime trumpet player for US ska punk band Streetlight Manifesto; **Dave Roe**, US bass player best-known for his 90s tenure with Johnny Cash's backing band, Tennessee Three; **Beau Skowron**, steel guitar player and co-frontman for Australian country-folk band, Graveyard Train.

All obituaries by Paul Bowler unless otherwise stated. With thanks to John Bobo Bollenberg.

maconblack

Ian McCann hides behind some soulful jazzy classics

It was one of those conversations nobody wants to participate in. I consoled myself with the fact that Mr O'List endures these talks every day. For me, it would be once or twice a lifetime. "In my opinion," he said, an unnecessary clause as he would not be offering anybody else's, "this operation is the only option for your wife. But nobody does it here. You'd need to go to the United States, or there's a talented chap in Seoul, though I believe he's only done a couple." My heart plummeted.

A few weeks later, Jemma and I had plumped for Florida, God's waiting room for old goats like us. But the operation would cost about $145,000. Money we did not have. So, we decided to sell our home to one of these companies that buy any house, even yours, and look at the state of it, it's *full* of records, you have a problem, pal. Soon, we pitched up in Miami's historic Lemon City.

We'd been aiming for the Deco District and were told it was nearby. I'd been warned to avoid the vibrant Little Haiti, supposedly dodgy for naïve English codgers to roam at night. It turns out Lemon City and Little Haiti are one and the same; never trust a real estate agent. But I thought we were unlikely to be roaming much after Jemma's operation. We put my record collection in storage in London and rented an apartment almost big enough to accommodate another one. I'd always liked Miami soul, even KC & The Sunshine Band's Get Down Tonight, never mind Clarence Reid, so I felt I'd be alright, assuming Jemma was. Maybe we'd stay.

A few weeks beforehand, the chief surgeon cautioned us: the operation carried caveats. Jemma might start gambling, or her accent or more personal aspects of her personality might change. "There is a risk of developing obsessional behaviours after this operation," Mr Parmar told us. He turned to me: "You will need to keep a look out for obsessive tendencies. These can be very serious indeed. But we are confident of a positive outcome." Gulp. I felt woozy. I distracted myself by trying to remember the track listing on The Chosen Few's *Night And Day* album. As ever, Jemma smiled beatifically, accepting what life had thrown at her, hoping for the best.

While I lingered indoors updating my Discogs wants list, Jemma spent seven hours on the operating table, fully conscious while the surgeons probed her brain. Mr Parmar and his sidekicks Dr Emersohn and Dr Lake declared themselves satisfied with how it had gone.

There was an immediate improvement. Jemma's clenched fists were freed. She walked without sticks. She could speak clearly, and once her shaved hair grew back, curly now, which was a first, she began to dye it again. We even slow-danced a little to OV Wright's Let's Straighten It Out; perhaps she was thinking of her hair.

Miami was a vinyl goldmine. I'd picked up OV's album at a yard sale along with Little Beaver's *Black Rhapsody* on the original Cat label, for three bucks apiece. Little Beaver was a fabulous guitarist, gracing the greatest Miami records; those are his chops on Betty Wright's Clean Up Woman, and his debut, *Joey,* is a bluesy soul gem from '72. But an entire album of jazzy soul flavours in *Black Rhapsody*? That's something else. I played it repeatedly. Mellow, sunny, shimmering, it represented our new Floridian life. We were invited to our neighbour Jean-Jacques' house parties, munched BBQ on Key Biscayne, and felt somehow feted as token Brits in Little Haiti.

If a record didn't boast prominent picking, I didn't want it

I'd always liked guitarists. Chinna Smith with Augustus Pablo. Charlie Hunter's weird axe-organ. The virtuosity of Wes Montgomery, acknowledged in *Black Rhapsody*'s A Tribute To Wes. As a teen, I'd even bought Black Oak Arkansas' *Hot And Nasty,* figuring three guitars must be better than two. It put me off learning to play. Now, I sought out guitar soul-jazz across Miami-Dade. O'Donel Levy's *Simba* and *Dawn Of A New Day*; so crisp and fresh! For the price of a cappuccino, I found Dennis Coffey & The Detroit Guitar Band's *Evolution* and heard anew the breaks behind Public Enemy and Young MC. I secured replacement copies of Phil Upchurch's *Upchurch* and *The Way I Feel* and imagined the latter's Wild Wood helped inspire Paul

Weller. If a record didn't boast prominent picking, I didn't want it. I bought little else, thought little else. I filled the apartment with guitar vinyl.

One morning, a text from the bank burst my bubble. I'd blown $25,000 in three months. Would I like help with budgeting? Suddenly, I realised Jemma was always hanging out with Jean-Jacques. I'd barely seen her for days. I confronted her. "What is it with Jean-Jacques?" I raged. "You're obsessed with him. Mr Parmar warned you about that."

"JJ's gay," Jemma snapped back. "But at least he talks to me. And look at this apartment. It's a vinyl hellhole. When my surgeons warned about obsessiveness, they must have meant you, not me."

A mental door swung open. I'd been in shock; at Jemma's illness, her operation, how our journey together had taken a turn and we'd wound up living a strange life in a strange country. I'd hidden myself in vinyl, seeking comfort from the familiar. I slumped to the sofa and wept like a baby.

To my surprise, Jemma was sympathetic. "Honey. I know it's been hard for you," she murmured. And in her recently re-found voice, she sang Benny Latimore's lyrics for OV Wright: "Instead of layin' out cryin' your eyes out, baby/You and me oughta be getting it on. Let's straighten it out."

Ian McCann is listening to The Chosen Few in the rain.

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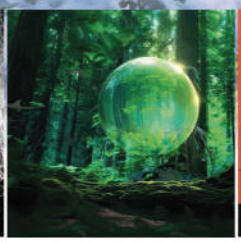
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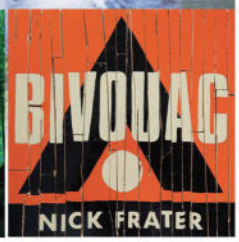

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BIVOUAC
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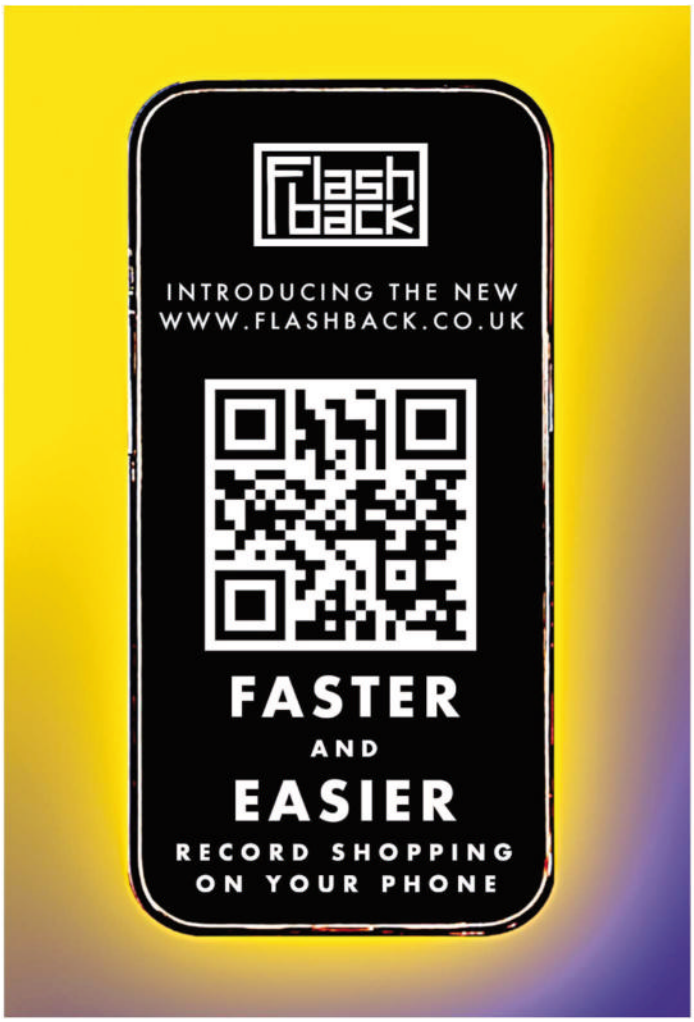

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On the couch with *RC*'s resident shrink, Dr Tim

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What film could your new album soundtrack?
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If you could re-visit any of your albums, what'd you change?
The Native American-themed albums could benefit from a fresh look, and *Dream Jungle*.
Who'd you like to produce?
Third Of Never. I'm on their record out next year, and a great new band, Night Parade.
Where were you when you first heard one of your songs on vinyl?
Blackwell's Wonderful was on the radio, on the way to a grocery store, 1969.
What was your favourite record shop when you started out?
Jive Hive, Houston.
What was your first record?
Floyd Cramer, Last Date.
What are the last albums that you bought?
Third Of Never, Reg Meuross.
What records made you want to go pro?
Floyd Cramer, Jimmy Smith, Billy Preston.
Have you kept studio notebooks?
All of them.
What backstage incident makes you laugh most?
I fell asleep in a studio once and, when the artist arrived, he found me in a keyboard box.
Do you keep a diary and plan a book?
I've kept all my diaries from 1970 to today. I'd consider a book.
Which question do you wish people would stop asking?
Why did I get fired from The Who by Roger Daltrey, 'the swine'?
What's your favourite songwriter's best lyric?
Neil Young, Barstool Blues.
Of all the people that you've worked with, who taught you the most?
Pete Townshend – a genius, original approach to songwriting and recording, and onstage, possessed.

Electric Forgiveness *is out on Broken Sound Tapes/343.*

JAMIE LAWSON

Singer-songwriter on his most recent studio sojourn

What film could your new set soundtrack?
Garden State.
Is there anything still unissued?
I've written hundreds of songs that I've liked but not released.
With whom would you like to make a split 7"?
Harry Styles.
Who'd you like to produce?
Paul Heaton.
What was your favourite record shop when you started out?
Music Box, St Budeaux, Plymouth.
What was your first record?
Michael Jackson *Bad*.
What are the last albums that you bought?
Japanese House *In The End It Always Does*, Maisie Peters *The Good Witch*, Joni Mitchell *Blue* clear LP.
What records made you want to go pro?
The Housemartins *Now That's What I Call Quite Good*, The Smiths *Hatful Of Hollow*, Jackson 5 *Greatest Hits*.
What'd you ask your music hero?
Paul Heaton lost his confidence to sing certain songs. I'd love to know what he did to get that back?
Have you ever collected anyone?
R.E.M., Van Morrison, The Jacksons, Iron & Wine, Ryan Adams.
What record are you looking for?
Whiskeytown *Pneumonia*.
Who'd you like to cover one of your songs?
Tim McGraw, Wasn't Expecting That.
Which of your songs are the most personally meaningful?
Sing To The River, The Years In Between.
What record do you love that may surprise fans?
Tool *Aenima*.
With whom would you most like to record?
Elbow.
What song would you contribute to a tribute album?
Mark Eitzel, Mission Rock.
Of all the people that you've worked with, who taught you the most?
Ed Sheeran. Be yourself.
Dying peacefully on your death-bed, what'd you like to hear?
Joni Mitchell's Both Sides Now retread.

Jamie Lawson* Little Weaknesses *CD, LP are on Not Too Bad.

DON DOKKEN

Rock/metal guitarist on his latest endeavour

What film could your new set soundtrack?
I wrote a song for *A Nightmare On Elm Street 3*. Let's see what comes about in the future.
Is there anything unissued?
No, but I've written hundreds of unreleased songs.
Have you done anything that fans may not know about?
Background vocals on Scorpions' *Blackout*.
Where were you when you first heard one of your songs on vinyl?
'Wild' Mick [Brown] and I were driving to the [Los Angeles] Rainbow and heard Breaking The Chains on the radio.
What was your first record?
Cream *Fresh Cream*.
What's the last album that you bought?
Jimmy Page's Led Zeppelin remixes.
What record made you want to go pro?
The Doors.
Was anyone in your family a musician?
My father was a jazz trombonist/singer, my mother played piano.
Have you kept studio notebooks, or the like?
Thousands of photos. I'm going through boxes in New Mexico.
What'd you ask your music hero?
I jammed with George Harrison once, but it was embarrassing. We were on top of a mountain in Malibu, at a friend's, watching the sun go down. He said, "Do you want to jam?" We played a few songs. Tommy Chong and some people started gathering round, and George suddenly stopped and said, "It was nice meeting you, I have to go." Bummer!
What's the oddest circumstance that's inspired a song?
Mick once said, "I'll never catch AIDS. I only sleep with beautiful women." I laughed, and wrote The Kiss Of Death.
What record are you looking for?
Old blues LPs from the 30s of Howlin' Wolf, Blind Man Jefferson, Muddy Waters, Lead Belly, Robert Johnson. I have an original 1938 recording of his Cross Roads.
What fact about you may surprise fans?
When I was young, I only listened to my father's jazz collection. Now I listen to new age music and don't listen to rock much.
Which album, on first-listen, is the most startling that you ever heard?
Strawberry Alarm Clock.
Do you plan a book?
I've been asked to write my autobiography, but no plans.
Is there a myth about you that you'd like to set straight?
Some people think that I'm an ass, or prima donna. I'm just a regular guy, and the people closest to me know the real me – kind of chill, when I'm not onstage.
Which question do you wish people would stop asking?
Why did the band break up? Bottom line is George [Lynch] and I didn't get along. 'Nuff said.

"GEORGE HARRISON ASKED ME ON A MOUNTAIN TOP IF I WANTED TO JAM"

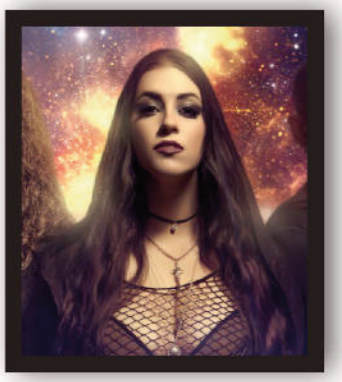
With whom would you most like to record?
Paul McCartney.
Which of your lyrics would you like to see on a T-shirt?
Not a lyric. Make America Rokken Again!
Of all the people that you've worked with, who taught you the most?
Michael Wagner taught me how to use a recording console.
What unfulfilled ambitions do you have?
To wake up every day feeling mellow and at peace. It's hard not to get frustrated when you see people killing people every day, like Putin.
If you drove an ice cream van, what'd it play?
Sammy Davis Jr, I'm Your Ice Cream Man.

Dokken* Heaven Comes Down *LP, blue LP, test-pressing LP, CD, cassette are on Silver Lining.

Photos: (The Gaslight Anthem) Kelsey Hunter Ayres; (Hiromi) Mitsuru Nishima; (Thea Gilmore) Carsten Windhorst; (Don Dokken) Leah Chris

KRISTIN STARKEY

Temperance frontwoman on the metal supergroup's latest collaboration



Tell us how Ayreon's Arjen Lucasson got involved.
Marco [Pastorino] was in touch with him after doing an Ayreon vocal cover for him. His last album, *Transitus*, inspired our first ever concept of the band.
What was your favourite record shop when you started out?
Tower Records, New York.
What was your first record?
Men In Black cassette.
What's the last album that you bought?
Wilderun *Epigone*.
What record made you want to go pro?
Avenged Sevenfold *Waking The Fallen* changed my life, age 13.
Who's taken music forward in the last decade?
Leprous is a very special band, and Twilight Force have pushed the boundaries of extreme symphonic metal.
Who'd you like to cover one of your songs?
Tommy Karevik of Kamlelot.
Which of your songs is the most personally meaningful?
Daruma.
What fact about you may surprise fans?
My undergraduate degree is classical guitar, not voice, though my post-grad degrees are vocal performance.
Which album, on first-listen, is the most startling that you ever heard?
Septicflesh *The Great Mass*.
Jaw-dropping death metal.
If you had a record-listening party, what'd you play?
Wilderun's *Veil Of Imagination* and *Sleep At The Edge Of The Earth*.
With whom would you most like to record?
Tommy Karevik, Symphony X's Russell Allen.
If you drove an ice cream van, what'd it play?
The chorus of Rhapsody's Emerald Sword.
Dying peacefully on your deathbed, what'd you like to hear?
I've thought about this a lot. Either a Twilight Force song, or Avenged Sevenfold's Chapter Four.

Temperance* Hermitage – Daruma's Eyes Pt 2 *is on Napalm.

BENNY HOROWITZ

The Gaslight Anthem drummer on their new **Bruce Springsteen**-assisted album

What film could your new set soundtrack?
Cameron Crowe's epic comeback, with John Cusack.
Where were you when you first heard one of your songs on vinyl?
A Full Circle Swing 7" on Don Giovanni, 1997, at our singer's house.
What were your favourite record shops then?
New Jersey's Princeton Record Exchange, Vintage Vinyl, Curmudgeon and Cheap Thrills.
What was your first record?
The Weston/Sticks And Stones split 7".
What's the last album that you bought?
De La Soul's catalogue.
What record made you want to go pro?
Metallica's Nothing Else Matters.
What'd you ask your music hero?
Omar Hakim, for stories about Miles Davis, David Bowie, Mariah Carey, Mark Knopfler, Nile Rodgers, David Lee Roth and Carole King.
Who's taken music forward in the last decade?
Kendrick Lamar, Turnstile.
What's your most prized music item?
A *Billboard* Top 100 chart signed by Freddie Mercury, when Another One Bites The Dust was No 1.
What record are you looking for?
Original Iron Maiden *Powerslave*, for my son.
Is there an unusual story surrounding records that came into your possession?
In my early 20s, I got a crate of records via someone who went to prison.
What fact about you may surprise fans?
I've listened to hip hop most of my music life and still do.
Which album, on first-listen, is the most startling that you ever heard?
The Dark Side Of The Moon totally altered how I listen to music.
With whom would you most like to record?
Rick Reuben.
Which song would you contribute to a tribute album?
Otis Redding, Try A Little Tenderness.

The Gaslight Anthem* History Books *CD, LP are out via gaslightanthem.com.

HIROMI

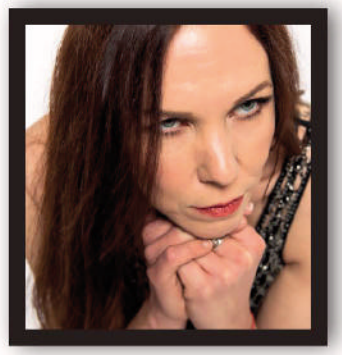
Japanese jazz-fusion pianist on her latest opus

What film could your new set soundtrack?
Back To The Future 2.
Have you done anything that fans may not know about?
A jingle for a Nissan car commercial, starring Mr Bean.
What was your first record?
Oscar Peterson & The Trumpet Kings *Jousts*.
What's the last album that you bought?
Frank Zappa *Waka Wazoo*.
What record made you want to go pro?
Erroll Garner *Concert By The Sea*.
Have you ever kept any recording memorabilia?
A coffee mug from Skywalker Sound.
What's the oddest thing that's inspired a song?
Jet lag.
Have you ever collected anyone?
Frank Zappa.
Who'd you like to cover one of your songs?
London Philharmonic Orchestra, doing Move.
Which of your songs is the most personally meaningful?
Green Tea Farm, which I wrote for my family.
What backstage incident makes you laugh most?
I left something at a hotel in Italy and asked one of the concert staff at the venue if someone could drive me there. They gave me a helmet, as the drive was on a motorcycle. That only happens in Italy!
Which question do you wish people would stop asking?
What's the concept behind this album?
Which song would you contribute to a tribute album?
The Who, Behind Blue Eyes.
What's your favourite songwriter's best lyric?
Frank Zappa, Bebop Tango.
Of all the people that you've worked with, who taught you the most?
Ahmad Jamal – always look forward to your future, no matter what age you are.
If you drove an ice cream van, what'd it play?
The *Star Wars* Imperial March.

Hiromi* Sonicwonderland *CD, 2LP are on Concord.

THEA GILMORE

Genre-fluid singer-songwriter on her 20th studio set



What film could your new album soundtrack?
One about a woman escaping her past and finding her sense of humour. Or *Saw 10*.
If you could re-visit any of your albums, what'd you change?
All of them. I started at 16. Everything shifts, not least my voice. I sounded like an indie queen/zombie Minnie Mouse. Songs evolve constantly and I'm never happy.
Would you change any of your artwork?
Any with a massive picture of my face.
Is there anything unissued?
Countless albums. I love making songs for my Patreons. It's like passing secret notes under the desk.
Have you done anything that fans may not know about?
Jingles for commercial radio.
What was your favourite record shop when you started out?
Banbury Record Savings. Ani Difranco *Not A Pretty Girl* at 17 changed everything.
What was your first record?
Inner Sense *Percussion Orchestra* tape.
What's the last album that you bought?
Bicep *Isles*. Brilliant.
What's the oddest circumstance that inspired a song?
I toured the US with Joan Baez during the 2004 election and Bush won again. Are You Ready was written in the dressing room of Charlottesville Performing Arts Centre, 3 November, the day after.
Who's taken music forward in the last decade?
Ren is a revelation and gives me hope.
What fact about you may surprise fans?
I'm a demon for a power tool. I drool over angle grinders, mitre saws and sanders!
What unfulfilled ambitions do you have?
To be a Marvel film character.
Dying peacefully on your deathbed, what'd you like to hear?
M83, Wait.

Thea Gilmore* Nice Normal Woman *LP, clear LP, CD, cassette are on Mighty Village, 17 November.

33⅓ minutes with...

Jonathan Wilson

Interview: Daryl Easlea

Outside his fervent fanbase, nobody is sure what the LA-based Jonathan Wilson *does*. Reviver of the Laurel Canyon scene? Yes. Producer of artists such as Father John Misty, Angel Olson and Bonnie 'Prince' Billy? True. Tour guitarist/vocalist/member of Roger Waters' repertory company? Yep, that, too. He's also the creator of his own splendid solo albums, which is why *RC* have the pleasure of his company, talking about his new release, *Eat The Worm*, a product of some of his more audacious fever dreams of the past few years. Talking from his log-cabin kitchen in his studio in Topanga Canyon, he looks every inch the universal idea of a hippie: bearded, with centre-parted long hair; a mellow man with a strong work ethic.

Hi, Jonathan, *Record Collector* here from the UK.
That's amazing. I'm a fan.

That's lovely to know. What are you up to?
Gearing up for the release of *Eat The Worm*. I obsessively did the mixing here for weeks and weeks to get everything dialled in exactly right. I'm stoked about it.

How would you describe what you do to the layperson?
I produce all the time; that's my daily activity. I also play the guitar, so I'm constantly changing hats. I shift from a player to a producer to an artist. I enjoy the mystery. Occasionally, I get the chance to make a song set of my own. I put something out right before the pandemic. I went to Nashville and recorded [2020's] *Dixie Blur*. This is the first time since 2018 that I've done a full-length album at my own studio.

All your records create fabulous, discrete realms. Where does that come from?
I've been searching for this lush, epic, mildly Beatley world with psychedelic echoes since I was about 16.

You've said *Eat The Worm* is influenced by Finnish pop/prog band, Wigwam.
Jim Pembroke [British-born Wigwam leader] passed away during the pandemic, and somebody sent me a clip of them, live on Dutch television. It was like John from The Beatles mixed with Harry Nilsson. I'd seen the name, but I didn't really know anything about them. I found this weird thing that Jim had done in 1972 [*Wicked Ivory* by Hot Thumbs O'Riley] where he was doing these weird characters in between songs. It's just fucking awkward, but amazing. It made me think that this is the kind of album that I want to make: something brave, fearless and strange.

Going right back, you started with Muscadine, signed to Sire in the 90s when you were in your early twenties. That was a big opening, wasn't it?

"I'm searching for this lush, epic, mildly Beatle-y world with psychedlic echoes"

Yeah. We were kids from a relatively small town: for us to sign to a major was a huge deal. That was the vibe back then – find a hot young band; suddenly, a huge budget and a huge publishing deal – dollars just being tossed around. We were signed by Seymour Stein. We were like, "Wow, this is the guy that signed Talking Heads. *This is it*." We played one night, and Seymour brought Joey Ramone down. At that time the label's biggest thing was Space Hog, British brothers from Leeds. It was a weird time to be in the business, that's for sure. However, our band kind of fizzled [out], and there was no hit.

And then, as a solo artist, you released *Frankie Ray* in 2007, which is now worth a tremendous amount of money.
That's something that I'm going to put out again, maybe on vinyl. It's got some cool songs, but the fidelity on it, when I hear it now, I'm like, "Urgh." It was a long time ago. But if you start with [2011's] *Gentle Spirit*, I'm happy with how everything sounds.

One of the highlights of 2013's *Fanfare* was having David Crosby and Graham Nash along, too...
I was focused on multigenerational collaboration. You see that in jazz a lot – the passing of the baton. I thought that was missing from indie rock: everybody's up their own ass. I was like, "These guys are still among us..." To be able to sing with them on that song was amazing.

Did you record it live together in the studio, or was it 'flown in'?
They came to my studio. Crosby is on the bottom; Graham is in the middle and then I'm above Graham. I'm singing the part that Graham would have sung in the day. The high shit.

Among your many collaborations, how did you come to work with Roy Harper?
I'm a fan of his. I put together a tribute with some friends doing his songs for fun, and someone told him. Roy came to my show in London, and I convinced him to come to my studio. He came there to live for six months, and we did half the album there. He took things back to Ireland. That came out as [2013's] *Man And Myth*.

Roy Harper was, of course, a great friend of your sometime band leader Roger Waters back in the day. Did the three of you sit in a room together at any point?
Three of us, no. On Roger's tour, we play Have A Cigar [sung by Harper on *Wish You Were Here*]. It's such a wild thing. To be in his band is a weird one, something you could not have predicted.

I was listening to *Fanfare* again today; Lovestrong is something of an Echoes (from Pink Floyd's *Meddle*) homage. Is it a case of, be careful what you wish for?
Not being a superfan of the Floyd, it was something I'd heard, but didn't really know where it came from. You compose subconsciously, and then it's, "Oh, shit, that's the same as that."

You are going out with Roger again, on the *Dark Side Redux* tour, playing the London Palladium of all places.
That's amazing. It's an iconic spot, really cool.

After your next stint with Roger, are you going to tour your album?
I'm gonna get some dates for 2024, and we'll probably come back over there. Otherwise, I'm here in my studio doing the new Father John record, the sixth we've done as a team. But as far as my own stuff goes, I'm just excited for *Eat The Worm* to get out on the street.

Eat The Worm *is out now on BMG.*

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"FREE WERE A TOTAL BAND"

Paul Rodgers formed Free in 1968, turned down a job offer from Deep Purple in 1973, and played arenas with Bad Company for the next 40 years, on and off. Along the way he played with Jimmy Page, released solo albums, inadvertently missed out on being Jim Morrison's replacement in The Doors, and played the world's biggest stadiums in the 2000s with Queen. His new album, *Midnight Rose*, will probably be his last, he tells **Joel McIver** – after all, he has nothing left to prove...

Paul Rodgers has enjoyed a reasonably quiet life since 2009, when he bid an amicable farewell to the Queen + Paul Rodgers collaboration that had taken him around the world over the previous four years. "Quiet" is a relative term, of course: the last 14 years have seen him tour as a solo artist and with his old band Bad Company, play tribute shows to his even older band Free, and release albums of his own and in collaboration with others – but he's nowhere near as often in the public eye as he was in the first decade of the 2000s.

Perhaps for this reason, the press release for Rodgers' new album *Midnight Rose* includes a whole swathe of tributes from the great and the good of the rock world, presumably to remind anyone under 50 what an astonishing CV he has. Plaudits from Brian Johnson of AC/DC, Paul Stanley of KISS, Eric Clapton, Ozzy Osbourne and Ritchie Blackmore lead the way, topped off with affectionate salutes from Queen's Sir Brian May and Roger Taylor and, most relevantly of all, from his old pals Robert Plant and Jimmy Page of Led Zeppelin.

However, readers of this magazine are unlikely to need any such reminder. Rodgers has been a fixture of the British (and to an extent, American) rock landscape since 1970, with his phenomenal pipes gracing Free's huge hit All Right Now via Bad Company's Can't Get Enough to countless albums and singles that form the bedrock of guitar music.

Now 73, Rodgers plans for *Midnight Rose* – released by the reactivated Sun Records – to be his last studio album, although he won't be retiring as a performer any time soon. When we speak to him, he's on cheerful form, but at the same time we detect a certain wistfulness at the passage of time and the passing of old friends. Paul Kossoff and Andy Fraser of Free died in 1976 and 2015 respectively, and Bad Company's bassist Boz Burrell departed in 2006, while that band's guitarist Mick Ralphs is also in poor health. Perhaps ironically, this may explain the upbeat nature of the new album's songs Living It Up and Dance In The Sun, which encourage us to enjoy life while we can. We'll drink to that.

Paul, you were born in Middlesbrough in 1949. Were your family musical?
I'd like to say they were, but that's not actually true. My grandfather, who worked on the railways, played the banjo [laughs]. That's my only claim to musicality. There are quite a few singers in the family, though: my sister sings, and both my daughters and my son sing.

Were your parents supportive of your musical ambitions?
Yes, they were. My father bought me my first acoustic guitar. I don't quite know why, but he must have heard something in me, because he suddenly turned up with this guitar and said, "There you are, chuck, play that." I said, "OK, thanks," and got right into it.

Who inspired you as a singer?
Otis Redding, definitely, and a lot of the blues and soul guys. When they sang, it was like the Olympics of singing. When I first heard Midnight Hour by Wilson Pickett, oh man! I can still hear that song. Probably no one remembers it now, but he makes it sound so easy and so elegant, and the band is ripping it up. They're just so laid-back with it.

Tell us about your first band.
We called ourselves The Roadrunners, although we went on to be The Wildflowers when we moved to London. It was Mick Moody [later of Whitesnake] on guitar, Bruce Thomas [later of Elvis Costello's band The Attractions] on bass, and Dave Usher, a big guy with ginger hair, on drums. He'd do a drum solo, and he'd be going crazy on that, and he'd actually nut the cymbals and collapse into the kit. We'd have to go and pick him up.

Were The Roadrunners any good?
Well, I used to say to Dave, "When you play that loud, you overwhelm the amps. All that people can hear is the drums. They're complaining because they can't hear the guitar or the vocals. Can you tone it down a bit?" He'd say, "Well, you guys have got to get more equipment." And I said, "We'll get more equipment when we get more gigs, but we'll only get more gigs if people can hear us." All that logic went out the window, but they were great guys. We were always fighting and screaming and arguing with each other, but we were a group.

You moved to London and formed Free in early 1968.
I'd met Paul Kossoff before, because we were on the same circuit: he was in the band Black Cat Bones. I'd seen him at [London guitar shop] Selmer's, sitting on an amp and playing guitar, and I thought, "That guy's interesting." He came to a gig I was playing with a band called Brown Sugar at the Fickle Pickle in Finsbury Park, and said, "I'd like to come up and jam with you guys." We said OK, and he came and played. I thought, "Wow!" and sat down

Photo: Getty

Smiling face sometimes – Paul Rodgers in 1972: "Free were a lovely band"

Liberty fraternity (this page, clockwise from above): Free backstage in 1972 (l-r – Rodgers, Andy Fraser, Simon Kirke, Paul Kossoff); playing live in Leeds in 1970; the late Paul Kossoff with Rodgers backstage in Newcastle, 1972

with him and said, "We have to get a band together, man." He told me that Black Cat Bones were looking for a singer and asked if I'd like to join. I said, "No, I want to do something completely new and make a fresh start and be totally professional" – not that Black Cat Bones weren't professional, but they only worked at weekends, so in that sense they were an amateur band, even though they were very good.

What were your goals for the new group?
I wanted to do something new in the way that Jimi Hendrix or Cream were new – something along those lines, with a blues identity. So, Koss and I started to look around. He said, "We can pull the drummer, Simon Kirke, from my band." I said, "Is he good?" and Koss said, "Yes, he is, and I think he'd leave." Then Koss found Andy Fraser from one of those "bass player wanted" cards that bands used to leave around.

What was the vibe like when the four of you started jamming?
Oh, Free were a lovely band – a *lovely* band. It was at The Nag's Head in Battersea where the four of us first got together. That was the same place I'd seen Freddie King play, who was unbelievable. We came to that place as four separate guys, and we left as a total band. That was the great thing about the blues: you could say, "Do you know Spoonful?" or "Do you know Born Under A Bad Sign?" and you'd do all these blues numbers, and everybody knew them.

How did you come up with the band name?
I remember we were playing Moonshine for the first time: Koss had written the music and I had written some lyrics to it. Alexis Korner walked in, on the invitation of Andy Fraser I think, and we were there singing, "I sit here alone and cry..." Alexis was great. He'd done the business: he'd played the blues and toured, so he was like a father figure to us. He said to us, "You are a band, right?" and we looked at each other and said, "Yes, I guess we are" and he said, "Well, all you need now is a name." We all sat around thinking for a while, and he said, "If it helps, I used to have a band with Cyril Davies called Free At Last" and we looked at each other and said, "It's got to be Free." I don't know who actually said it: it was a common thing that we all agreed on.

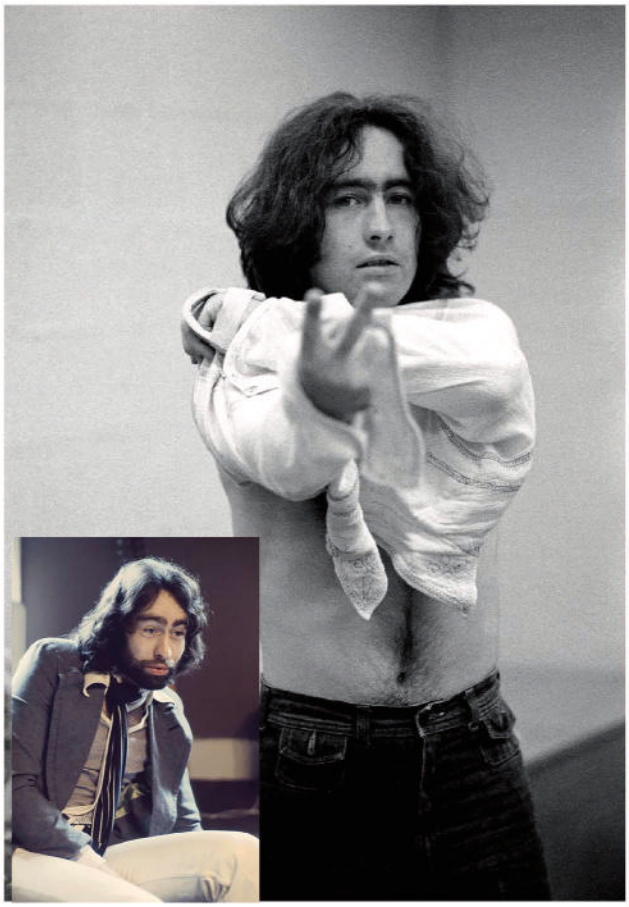
Is it true that you nearly changed the name to something else?
Well, the record company didn't like the name: they wanted to call us the Heavy Metal Kids. To my horror, everyone was actually considering it. I said, "There's no effing way we are going to change our name from Free to the Heavy Metal Kids", but Andy said to me, "Let's go home and we'll put the two names on the mantelpiece, one on the left and one on the right, and think about it" and I said, "No, we won't do that. We are not gonna change our name. Have you got that?" So, we told the record company, "We're not changing our name, not for you or for anybody." It was funny, because in those days you'd sell your grandma to get a record deal. That's what was on the line, but no way.

History could have been quite different if you'd obeyed orders.
Oh, yes. How could I call myself a Heavy Metal Kid now, at the age of 73?

Was it tough for Free at first, before you had a hit with All Right Now in 1970?
It *was* tough, now that I look back: we worked all the time. We'd go out for two or three days and play gigs, and then come back to London. The first Free album, *Tons Of Sobs* [1969], was done piecemeal – we'd go into the studio and do a few days, and then we'd go off. It was very pressured, actually, now I come to think of it, but the gigs were great, especially up north. The further north you went, the better the crowds were, in Newcastle and Edinburgh

"THEY TRIED TO CALL US THE HEAVY METAL KIDS. TO MY HORROR, WE CONSIDERED IT"

Photo: Getty; Gijsbert Hanekroot



Breaking Bad Company (this page, clockwise from above): Rodgers in 1974; making love to the camera on their US tour, May 1975; showing out with Boz Burrell and Mick Ralphs, 1975; Burrell, Ralphs, Rodgers and drummer Simon Kirke in Germany the same year

and Glasgow. Koss used to drive the band everywhere, and then play gigs night after night – he was amazing.

Free split in 1973, and Deep Purple asked you to become their new singer the same year.
Yes – our last dates with Free were with Purple in Australia. They did ask me that very thing, but I had a band in mind, and that band turned out to be Bad Company, so I couldn't really take it up, even though it was a great offer. And later on, I met The Doors: I did a show with them when they reformed, many years later. Robby Krieger said to me, "You know, when Jim [Morrison] died, we all came over to England to look for you, because we were going to offer you the job." I said, "What?" and Robby said, "But we couldn't find you." I said, "It's a bit late now..."

Would you have accepted that gig?
Who knows. It's a long time ago – but The Doors were a fantastic band. They used to do those enormous jam sessions and go off into outer space. We all learned that from the blues.

Having already been in one successful band, you then did it all over again with Bad Company.
I was very lucky. The way America opened their arms to Bad Company when we went over there was, and I hate to say it, a real rock'n'roll fantasy. Rags to riches, you know? They were so welcoming. The music that comes from America – the blues, the jazz, the soul and the rock'n'roll – has done a lot of positive things for the world.

The new band was handled by Led Zeppelin's manager Peter Grant. How did that come about?
In Free we had a tour manager called Clive Coulson, who has passed away now, bless him. He stopped working for Free and went on to work for Led Zeppelin. He called me up when he heard that I'd left Free and was forming a new band, and said, "You should call Peter Grant, you know. He wants you to call him." I said, "Nah, I don't know if he'll be interested" but Clive kept calling me and saying, "You should definitely call him" and eventually I did. I said, "Hello, Peter, it's Paul Rodgers" and he said [adopts fearsome snarl], "I'm interested in you" and I said, "Well, Peter, I come with a band, and we're called Bad Company." He goes, "I don't know about the name" – like the Heavy Metal Kids thing all over again, right? – but I said, "Well, that's what we're called." Peter agreed to come down and watch us rehearse, but he didn't show up. At the end we were packing up, and he walked in, saying, "I was listening from outside. I like you!" – and that's how that started.

Bad Company's self-titled first album of 1974 was massive: it eventually went five times platinum.
I remember Peter phoned me up and said, "Here, Led Zeppelin have got this house booked in called Headley Grange, but they've been delayed. It's all set up, with Ronnie Lane's mobile studio set up outside, so go in there and see what you can do in 10 days. You might be able to put a couple of tracks down." So, we went in there, and we were so ready to record that we put everything we had down: Seagull, Bad Company, everything.

Bad Company had a long run of hits through the 70s.
Well, Mick [Ralphs, guitar] was amazing. He was such a great songwriting partner. Think about Simple Man, Ready For Love, Can't Get Enough – so many incredible songs. His guitar tone was always perfect for every song: look at Silver, Blue And Gold, which is different from Burnin' Sky but still perfect. Look at Electricland and that ethereal sort of

By royal appointment (this page, left to right): the latter half of Queen + Paul Rodgers, London, 2005; onstage with Jimmy Page as The Firm, 1983

sound. He's really not well these days, sadly, but he still has his sense of humour.

The death of Paul Kossoff in 1976 must have been a shock.
I was on tour with Bad Company, and I just freaked out when I heard that he'd died. It was only a couple of days after we'd jammed together, him and Bad Company, in San Francisco, and he seemed really together to me. He died on a plane, they told me. I wanted to cancel the tour and go home right then, but Peter sat me down and said, "Yes, you can cancel everything and go home, but a lot of people will be disappointed in you – and if you go home, what are you going to do? You can't bring him back."

When Bad Company called it a day in 1982, you formed The Firm with Jimmy Page.
We always had a connection, Jimmy and I. I'd known him for years: we used to meet at the Swan Song offices. Sometimes Zeppelin would come over and jam with us – they were all great guys. We loved each other: they were a band after our own hearts, and they really helped us, because they were at the height of their career, and they reached back and scooped us up and helped introduce Bad Company to the world. When John Bonham died, Led Zeppelin sort of [collapsed], as did I and as did a lot of people, because it was very close to home. That was partly why I wanted to come off the road, as well as wanting to spend less time doing tour, album, tour, album. I needed a break from that. I had a studio in my home, so I thought, "I'll sit at home and make music", and I recorded my first solo album, *Cut Loose* [1983].

How did the duo with Page begin?
One day, about two years after John had died, Jimmy just knocked on the door. Now, various people – including his road manager and his wife at the time – had said to me before that, "If you see Jimmy, don't ask him to play guitar. Whatever you do, don't say, 'Play guitar,' because he doesn't want to do that." When he walked in the studio, I said, "Hey Jimmy, did you bring your guitar?" and he sent his roadie to go and pick it up. It took two hours for the roadie to do that, and when they opened the case, they found that the guitar needed to be restrung, but by the end of the evening, he was playing guitar. I thought, "This guy has still got it going on" even though he hadn't touched a guitar in two years. He wouldn't go near it because, I guess, he was mourning.

Why did you ask him to play?
You know, if anyone's mourning, what they need is to do the thing they love. I knew, as soon as he walked in, that that's what I was going to say: "Get your guitar and play." And that's how The Firm got started. He brought a cassette round – remember them? – and he said, "I've got this music here, can you write some lyrics to that?" and I said, "Yeah, I'll give it a go." That turned into Midnight Moonlight, which appeared on the first album [*The Firm*, 1985]. Jimmy said to me, "We'll do two albums and two tours over two years, and then we'll see how we feel, and we'll walk away if we feel like it" and that's exactly what we did – just on a handshake.

You recorded an album in 1991 with a project called The Law, with drummer Kenney Jones of The Who.
Kenney and I were sitting in a club somewhere, getting drunk, because we both used to drink back then, and I said, "I'd like to form a band, but I don't know which direction to go in – in a blues direction, in a soul direction, or in a rock'n'roll direction." And he said, "Well, why don't we put a band together as a singer and drummer, and change out the guitarist and the bass player depending on which direction you want to go in?" We tried to sell that principle to the record company, and they sort of bought it, but not really. They brought in the producer, Chris Kimsey, who was a good lad, and the record company provided a lot of songs, but it wasn't really that great. Chris wanted to redo the drums synthetically, which wasn't what I wanted to do, although Kenney didn't mind. We did a great gig with ZZ Top in Milton Keynes, though.

You always seem to retain control over your projects, doing exactly as much as you wish in every case. Is that an accurate assessment?
I think it is, actually. Even with Queen, I didn't really have a contract with them. It was all on a handshake. In fact, it was only going to be three or four gigs. That turned into four years, two world tours and a studio album [*The Cosmos Rocks*, 2008].

Was it difficult to sing Freddie Mercury's parts?
It was a tough gig, I'll tell you. It was like learning another language – and I still haven't learned it. They were throwing all these songs at me, but it was great. There was a 50-foot ramp sticking out into the crowd, and I said, "Who's going to run out there?" and they said, "You are!" We ran up and down it all the time. It got me very fit.

You played more than 100 shows with Queen + Paul Rodgers. Good memories?
Oh, yes. We used to play I Want To Break Free, and I'd turn back at the end of the ramp

"VARIOUS PEOPLE HAD SAID, 'IF YOU SEE JIMMY [PAGE], DON'T ASK HIM TO PLAY GUITAR'"

Photo: Getty; Victory Tischler-Blue

and look back at the stage and watch Brian playing the solo, and that was great – just fantastic. At the end of it all, I thought, "I've got to get back to my own music. It's been wild and it's been wonderful – thanks, guys. It's time for me for go." Adam Lambert's great, he's got it all going on, so good luck to them.

You rejoined Bad Company in 1998 and the band has been sporadically active since then. What's its official status in 2023?
Well, we got some great offers, but I didn't want to do them. Simon and I have the rights to the name, so if anybody wants to do anything with Bad Company we both have to be involved, because that's corporate law. Corporate law has kept a lot of bands together that don't want to be together, I'll tell you that now [laughs]. You know, I got an email from Simon saying, "Let's just leave it alone for a while" and I said, "Yep, that's fine", so that's okay.

What are your goals at this point?
I want to survive, I want to achieve peace of mind, and I want to make music while doing that.

That brings us to your new solo album, *Midnight Rose*.
It's been a long time coming. I've been busy doing shows, you know, with Bad Company and solo and Queen. That took a chunk out of my life. And it was great – it was all very good – but I didn't have time to focus on the songs I had. I hate to say it, but lockdown was a real help, because everything stopped, and we had to cancel everything. I was sitting at home with my acoustic guitar, and I thought, "I'll work on these songs and be productive", right? So, I called up a couple of friends of mine and recorded it at Rare Opal Studio, which is just down the road from where I live. We just went in to see what we could do, and it was great. No pressure at all. I drove along the lake to the studio every morning and thought, "This is pretty good – I'm going to work."

The new album has a co-production credit for Bob Rock, and Randy Staub worked on it too: those two were Metallica's long-time studio team. How did they get involved?
Randy is a friend of ours, and my wife Cynthia gave him a call because we needed some help with the finishing touches of the album. He suggested that he give Bob a call, and apparently Bob said, "Yep! Whatever it is, I'm in." He came in for four days, and even played some acoustic on the album.

Your voice still sounds great. Do you look after it?
It's a good question, and I'm very grateful to whoever gave me this voice. I've been resting a lot lately, and that's what you can hear. My vocal range is pretty much the same as always, I like to think, but it all comes from the same place. Your voice is really an instrument for you to express a given emotion: you think through the voice. I've tried to stay fit, too. I did karate for a while, and what I took from that was the meditation and the stretching. I still do that to this day.

Will there be more albums from you in the future?
I think *Midnight Rose* is probably my last album, although it may not be, because I have other ideas for music. The problem is that an album is a lot of work. It's like making a movie.

The new album is being released by Sun Records. On the artist roster, you'll be under R, to the right of P for Elvis Presley.
I know – how about that? I could not believe my good fortune when I heard that. I'm in good company... pun intended.

Paul Rodgers' new album,* Midnight Rose, *is out now on Sun Records. For more info visit www.paulrodgers.com.

MORE THAN ALL RIGHT

FIVE OF RODGERS' BEST

Free
***Fire And Water* (1970)**
Free wrote some great songs before their third album appeared in 1970, it's true, but it's impossible to deny the greatness of *Fire And Water*'s career-best single All Right Now. Bass solos are often cheesy and almost never cool, but Andy Fraser's slinky little runaround on this song defies both of those clichés.

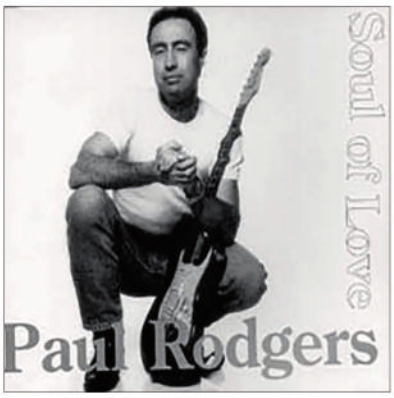
Bad Company
***Bad Company* (1974)**
It might seem predictable to list Bad Company's biggest-selling album here, but again, you can't really get away from the big, tentpole singles Can't Get Enough and Movin' On, as well as the amazing deeper cuts.

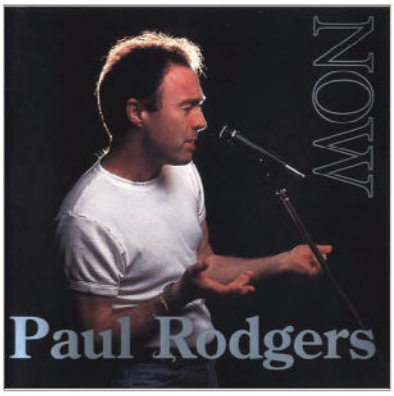
Paul Rodgers
***Cut Loose* (1983)**
A curio in the Rodgers discography – especially within his solo albums, which are largely tribute and live recordings – this eclectic LP reveals his ability to explore a wide range of musical styles, even if the results are a touch unusual.

The Firm
***The Firm* (1985)**
Backed by accomplished fretless bassist Tony Franklin and AC/DC's sometime drummer Chris Slade, Rodgers and Page delivered a highly effective collection of guitar rock. It was the mid-80s, which means that the mix tends to suck some of the rawness out of the riffs, but somehow that makes the LP more interesting.

Queen + Paul Rodgers
***Return Of The Champions* (2005)**
The Queen-lite of the Rodgers-led studio album *The Cosmos Rocks* was acceptable, but for the full impact of this pairing of entities, reach for this live album. It contains 29 tracks of the obvious Freddie-era cuts, and there's a DVD version for anyone who wants to know what the show looked like.

Late flowering (below, left and right): Rodgers in 2023, promoting new album, *Midnight Rose* (inset) – "I'm very grateful to whoever gave me this voice"





PAUL RODGERS UK DISCOGRAPHY

By Joe Geesin

Key: B O Back = Back On Black Quarto Valley = QV Swan Song = SS Parlophone-Pp Music On Vinyl= M On V

SINGLES

83	Atlantic A9748	**Cut Loose/Talking Guitar Blues** (7") **£3**
93	Victory 383-480-014-2	**THE HENDRIX SET EP** (CD live EP, USA, also Japan, non UK release) **£6**
93	Victory ROGCD 1	**Muddy Water Blues/Purple Haze/Stone Free/Little Wing** (CD) **£5**
93	Victory ROCDP 1	**Muddy Water Blues/The Hunter/Stone Free/Nature Of The Beast** (CD) **£8**
96	SPV SPV055-44623	**Soul Of Love/Feel Like Makin' Love/All Right Now/Soul Of Love (Acoustic)** (CD)... **£5**
97	SPV SPV055-44823	**All I Want Is You (Radio Edit)/Shadow Of The Sun (Acoustic Version)/ Ride Easy Ride Slow** (CD) **£5**
14	Caroline no cat. no.	**I Thank You** (CD, promo) **£5**

ALBUMS

83	Atlantic 780121 1	**CUT LOOSE** (LP, no GEMA credit) **£8**
93	Victory 828 414-2	**MUDDY WATER BLUES (A TRIBUTE TO MUDDY WATERS)** (CD) **£7**
93	Victory 828 424-2	**MUDDY WATER BLUES (A TRIBUTE TO MUDDY WATERS)** (2CD, bonus tracks) **£10**
00	MOVLP2716	**MUDDY WATER BLUES (A TRIBUTE TO MUDDY WATERS)** (2LP, 180g orange vinyl, numbered to 2,000 copies, reissue) **£35**
00	MOCCD2716	**MUDDY WATER BLUES (A TRIBUTE TO MUDDY WATERS)** (CD, reissue) **£8**
20	MOVLP2716	**MUDDY WATER BLUES (A TRIBUTE TO MUDDY WATERS)** (2LP, gatefold sleeve, initially yellow vinyl, reissue) ..... **£30/£25**
97	SPV 085-44672 CD	**LIVE THE LORELEY TAPES** (CD) **£6**
97	SPV008 44 661	**NOW** (LP, inner sleeve) **£35**
97	SPV SPV008 44 662	**NOW** (CD) **£6**
97	SPV 087-44642 DOCD	**NOW & LIVE (THE LORELEY TAPES)** (2CD) **£10**
00	SPV 085-29702 CD	**ELECTRIC** (CD) **£6**
06	Sony BMG A 681319	**EXTENDED VERSIONS** (CD, USA only) **£5**
06	Eagle ERBRD5023	**LIVE IN GLASGOW** (BD) **£7**
06	Eagle EAGCD347	**LIVE IN GLASGOW** (CD) **£5**
07	Eagle EREDV631	**LIVE IN GLASGOW** (DVD) **£5**
09	Concert Live CLCD259	**LIVE AT HAMMERSMITH 2009** (3CD, digipak, 3rd disc is a CD-ROM) **£12**
15	Back On Black RCV176LP	**LIVE AT HAMMERSMITH 2009** (2LP, gatefold sleeve, white vinyl, reissue) **£15**
11	Eagle EAGCD467	**LIVE AT MONTREUX 1994 (as Paul RODGERS & FRIENDS)** (CD) **£5**
11	Eagle EREDV897	**LIVE AT MONTREUX 1994 (as Paul RODGERS & FRIENDS)** (DVD) **£7**
11	Eagle EAGDV035	**LIVE AT MONTREUX 1994 (as Paul RODGERS & FRIENDS)** (CD/DVD) **£10**
14	B O Black RCV157LP	**LIVE AT SWITZERLAND 1994 (as Paul RODGERS & FRIENDS)** (2LP, gatefold sleeve, coloured vinyl, reissue) **£20**
14	Pie FTN17976	**THE ROYAL SESSIONS** (CD) **£6**
14	Pie FTN17977	**THE ROYAL SESSIONS** (CD/DVD, bonus tracks) **£12**
18	QVR 0106	**FREE SPIRIT** (CD/DVD, digipak) **£10**
18	QVR 0107	**FREE SPIRIT** (BD) **£12**
18	QVR 0108	**FREE SPIRIT** (3LP, trifold sleeve) **£22**
23	Virgin TBC	**MIDNIGHT ROSE** (LP) **£22**
23	Virgin TBC	**MIDNIGHT ROSE** (CD) **£12**

BAD COMPANY featuring PAUL RODGERS Singles

74	Island WIP 6191	**Can't Get Enough/Little Miss Fortune** (7", pink rim palm tree label, A-side published by Island Music, B side by Copyright Control, solid or 4 prong pushout centre) ... **£4**
74	Island WIP 6191	**Can't Get Enough/Little Miss Fortune** (7", pink rim palm tree label, both sides published by Bad Music, 4 prong pushout centre) **£4**
74	Island WIP 6191	**Can't Get Enough/Little Miss Fortune** (7", blue/orange palm tree label, reissue) **£3**
75	Island WIP 6223	**Good Lovin' Gone Bad/Whisky Bottle** (7", pink rim palm tree label, pushout centre, DJ copies in promo only p/s) ..... **£15/£4**
75	Island WIP 6242	**Feel Like Makin' Love/Wild Fire Woman** (7", pink rim palm tree label, pushout centre, DH copies in promo only p/s) ..... **£15/£4**
75	Island WIP 6242	**Feel Like Makin' Love/Wild Fire Woman** (7", blue/orange palm tree label, reissue) .**£3**
79	Swan Song K 19416	**Rock'N'Roll Fantasy/Crazy Circles** (7", Warner Bros or Bad Co. publishing credit on label, w/out p/s) ..... **£4/£2**

BAD COMPANY featuring PAUL RODGERS Albums

74	Island ILPS 9279	**BAD COMPANY** (LP, first pressing, A-1U TG 2/B-1U HR 2, red label/silver print, 'Robor Limited' gatefold sleeve, no "Published by Island Music Ltd") **£40**
74	Island ILPS 9279	**BAD COMPANY** (LP, red label/silver print, 'Robor Limited' gatefold sleeve, with "Published by Island Music Ltd") **£20**
77	Island ILPS 9279	**BAD COMPANY** (LP, red label/silver print, gatefold sleeve, with "Published by Island Music Ltd", complete song titles on labels in brackets, EMI pressing) **£15**
77	Island ILPS 9279	**BAD COMPANY** (LP, red label/off white print, single sleeve, with "Published by Island Music Ltd", reissue) **£8**
09	SS 8122-79865-7	**BAD COMPANY** (LP. 180g vinyl, reissue) **£25**
75	Island ILPS 9304	**STRAIGHT SHOOTER** (LP, tapered or rounded inner sleeve, top opening, or square inner sleeve, side opening) **£20**
15	Swan Song R1 547492	**STRAIGHT SHOOTER** (2LP, gatefold sleeve, inner sleeves, 180g vinyl, bonus tracks, reissue) **£30**
76	Island ILSP 9346	**RUN WITH THE PACK** (LP, metallic silver gatefold sleeve, initially embossed, later without, w/out side number on labels, black paper inner sleeve with pink 'I') .. **£20/£15**
70s	Island ILSP 9346	**RUN WITH THE PACK** (LP, single sleeve, no metallic non embossed, EMI pressing, w/out side number on labels, reissue) **£5**
17	Swan Song R1 550808	**RUN WITH THE PACK** (2LP, gatefold sleeve, 180g vinyl, bonus tracks, reissue) **£25**
77	Island ILPS 9441	**BURNIN' SKY** (LP, gatefold sleeve, inner sleeve, w/out cat no on rear sleeve) **£12**
78	Island ILPS 9441	**BURNIN' SKY** (LP, single sleeve, different text layout on rear, reissue) **£7**
17	SS 081227953652	**BURNIN' SKY** (2LP, gatefold sleeve, 180g vinyl, bonus tracks, reissue) **£22**
79	SS SSK 59408	**DESOLATION ANGELS** (LP, gatefold sleeve, inner sleeve) **£10**
20	SS R1 607224	**DESOLATION ANGELS** (2LP, gatefold sleeve, inner sleeves, bonus tracks, 180g vinyl, reissue) **£22**
82	SS SSK 59419	**ROUGH DIAMONDS** (LP, inner sleeve) **£8**
02	Sanctuary SMRCD157	**IN CONCERT: MERCHANTS OF COOL** (CD) **£5**
06	Angel Air SJPCD221	**LIVE ALBUQUERQUE** (2CD) **£20**
10	Image Entertainment 06025 273 026-6 (9)	**HARD ROCK LIVE** (CD/DVD) **£10**
10	Concert Live CLCD 313	**LIVE IN THE UK 1ST APRIL 2010 BIRMINGHAM LG ARENA** (3CD, digipak) **£10**

10 Concert Live CLCD 262 **LIVE IN THE UK 11TH APRIL 2010 WEMBLEY ARENA** (2CD) **£10**
10 Concert Live CLCD 262 **LIVE IN THE UK 11TH APRIL 2010 WEMBLEY ARENA** (3CD, digipak) **£15**
11 Eagle EAGCD436 **LIVE AT WEMBLEY** (CD) **£7**
11 Eagle EREDV829 **LIVE AT WEMBLEY** (DVD) **£7**
11 Eagle ERBRD5077 **LIVE AT WEMBLEY** (BD) **£12**
12 4Worlds FWUS011CD **LIVE AT WEMBLEY** (2CD) **£8**
12 B O Black RCV146LP **LIVE AT WEMBLEY** (2LP, gatefold sleeve, 180gm, initially white vinyl, reissue) . **£18/£15**
14 Union Square SALVOSVX032 **LIVE AT WEMBLEY** (CD/DVD) **£8**
15 B O Black RCV177LP **LIVE IN THE UK, 11 APRIL 2010 WEMBLEY** (2LP, red/white vinyl, gatefold sleeve) ... **£20**
16 Rhino 081227952327 **LIVE 1977** (2LP, gatefold sleeve) **£22**
16 Swan S 081227952334 **LIVE 1977 & 1979** (2CD, digipak) **£10**
22 Swan SRCV1 671073 **LIVE 1979** (2LP, gatefold sleeve, orange vinyl, RSD release) **£22**

BAD COMPANY Compilations

85 Atlantic 781 625-1 **10 FROM 6** (LP) **£6**
99 Elektra 7559-62391-2 **THE 'ORIGINAL' BAD CO. ANTHOLOGY** (2CD) **£10**
05 Classic Rock Legends **INSIDE BAD COMPANY 1974-1982** (DVD) **£6**
15 S Song 081227952358 **ROCK'N'ROLL FANTASY: THE VERY BEST OF BAD COMPANY** (CD) **£5**
18 Rhino 603497861323 **AN INTRODUCTION TO BAD COMPANY** (CD) **£5**
19 Swan Song R2 584500 **THE SWAN SONG YEARS 1974-1982** (6CD, box) **£20**

THE FIRM Singles

85 Atlantic A9586 **Radioactive/Together** (7", p/s, paper or silver injection labels) **£2**
85 Atlantic A9586P **Radioactive/Together** (10", shaped picture disc) **£5**
85 Atlantic A9586(T) **Radioactive (Special Mix)/City Sirens (Live)/Live In Peace (Live)** (12", p/s) **£4**
85 Atlantic A9586TE **Radioactive (Special Mix)/Together/City Sirens (Live)/Live In Peace (Live)** (12", p/s) . **£5**
86 Atlantic A 9458 **All The King's Horses/Fortune Hunter** (7", p/s) **£4**

THE FIRM Albums

85 Atlantic 781 239-1 **THE FIRM** (LP, inner sleeve, embossed logo on rear) **£8**
85 Atlantic 781 239-2 **THE FIRM** (CD) **£10**
86 Atlantic 781 628-1 **MEAN BUSINESS** (LP, inner sleeve) **£8**
86 Atlantic 781 628-1 **MEAN BUSINESS** (CD) **£12**

FREE Singles

69 Island WIP 6054 **Broad Daylight/The Worm** (7", solid or 4 prong push out centre) **£65**
69 Island WIP 6062 **I'll Be Creepin'/Sugar For Mr Morrison** (7") **£60**
70 Island WIP 6082 **All Right Now/Mouthful Of Grass** (7", pink label, large, solid, three prong or four prong centre, upside down cat. no. w/out brackets, 'Blue Mountain Music' centred or right aligned) **£8**
70 Island WIP 6082 **All Right Now/Mouthful Of Grass** (7", pink rim, palm tree label, dot mid way up between WIP and 6082, or no dot, reissue) **£8**
73 Island WIP 6082 **All Right Now/Mouthful Of Grass** (7", pink rim, palm tree label, dot mid way between WIP and 6082, or no dot, reissue) **£8**
76 Island WIP 6082 **All Right Now/Mouthful Of Grass** (7", orange palm tree label, reissue) **£10**
70 Island WIP 6093 **Stealer/Lying In The Sunshine** (7", pink rim palm tree label, solid or 4 prong push out centre) **£5**
71 Island WIP 6100 **My Brother Jake/Only My Soul** (7", pink rim palm tree label, solid or 4 prong push out centre, track times next to song title or on lower right of label) **£5**
76 Island WIP 6100 **My Brother Jake/Only My Soul** (7", orange rim palm tree label, reissue) **£4**
72 Island WIP 6129 **Little Bit Of Love/Sail On** (7", pink rim palm tree label, solid or 4 prong push out centre) **£4**
72 Island WIP 6146 **Wishing Well/Let Me Show You** (7", pink rim palm tree label, solid or 4 prong push out centre) **£4**
73 Island WIP 6160 **Travellin' In Style/Easy On My Soul** (7", pink rim palm tree label, 4 prong push out centre) **£4**
76 Island WIP 6351 **The Hunter/Worry** (7", orange palm tree label, DJ copy promo, solid centre) **£18**
76 Island WP 6351 **The Hunter/Worry** (7", orange palm tree label, 4 prong push out centre) **£4**
78 Island IEPJB 6 **All Right Now/Wishing Well** (7", jukebox copy, short version, promo for EP, 4 prong push out centre) **£25**
78 Island IEPB 6DJ **All Right Now/Wishing Well** (7", jukebox copy, short version, promo for EP, 4 prong push out centre) **£12**
78 Island IEP 6 **All Right Now (Long Version)/My Brother Jake/Wishing Well** (7" EP, orange palm tree label, solid or 4 prong push out centre, w/out rim text) **£4**
80s Island IEP 6 **All Right Now (Long Version)/My Brother Jake/Wishing Well** (7" EP, silver injection labels, no p/s, reissue) **£2**
82 Island 23IEP 6 **All Right Now (Long Version)/My Brother Jake/Wishing Well** (12" EP picture disc, reissue) **£6**
85 Island IS221 **Wishing Well (Remix)/Woman (Live)** (7", p/s) **£4**
85 Island 12IS221 **Wishing Well (Remix)/Woman (Live)/Walk In My Shadow (Live)** (12", p/s) **£5**
91 Island IS486 **All Right Now (Remix)/I'm A Mover (Live @ BBC)** (7", p/s) **£3**

FREE Albums

69 Island ILPS 9089 **TONS OF SOBS** (LP, gatefold sleeve, 1st pressing, pink label/ black and orange 'circle' logo) **£300**
69 Island ILPS 9089 **TONS OF SOBS** (LP, gatefold sleeve, 2nd pressing, pink label/black 'block' logo) ... **£100**
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On the air tonight: Frankie Laine records at NBC, circa 1951

FRANKIE, MY DEAR

In 1953, before the rock'n'roll revolution, **Frankie Laine** rivalled Frank Sinatra and Perry Como as the leading pop singer of his generation, his singles spending more than half the year in the UK No 1 spot. Yet 70 years since his annus mirabilis, his reputation has somewhat faded. **Jack Watkins** offers a long overdue appreciation of a man who resisted categorisation, but whose gutsy singing style predated the rhythm & blues rooted shake-up about to hit popular culture.

A decade before The Beatles' American invasion, a barrel-chested Chicagoan mounted a siege of the British charts unprecedented in its intensity. Between March 1953 and October 1954, Frankie Laine placed 11 singles in the UK Top 10, three of them No 1s. Across 1953 alone, he spent 27 weeks in the top slot. I Believe was No 1 for a record-breaking 18 weeks, though Slim Whitman, with Rose Marie for 15 weeks in 1955, and Bryan Adams, 16 with Everything I Do (I Do It For You) in 1991, eventually passed his consecutive weeks record. In November of 1953, for three weeks running, he had three discs in the Top 10 at the same time.

On his record-breaking concert visits here between 1952 and 1954, billed as Mr Rhythm, he was greeted by shrieking young girls known as Lainettes, wearing sweaters bearing his name, the letters L-A-I-N-E painted on their fingernails. Back in the States, Laine, real name Francesco Paulo LoVecchio, was just as big. Throughout the 50s, Italian-American singers were fixtures on the pop scene. They included Dean Martin, Tony Bennett, Vic Damone, Al Martino and Dion, but in the early 50s, none were bigger than Laine, Perry Como and Frank Sinatra. In 1951, *Metronome* featured the trio as their cover photo. The beaming, heavy-lidded, broad-shouldered Laine occupied the centre of the shot – not what you'd call handsome, but exuding virile bonhomie.

His singing style was just as rugged and brawny. His forward way of emoting was sensational. Yet it was destined to be bypassed by time. Whereas Como, with his easy charm, and the dynamic Sinatra never became associated with a specific decade, Laine seemed tied to the early 50s, the immediate pre-rock era long viewed unfavourably by pundits.

He lived to the ripe old age of 93, outlasting Sinatra and Como. By then, his back catalogue was being meticulously curated for three outstanding box sets by Bear Family Records. But his style of music was too restless to benefit from the easy listening boom of the 90s, which gave the likes of Dean Martin and Andy Williams a new curiosity value. Nor did he enjoy a late-career creative renaissance as Tony Bennett did. Laine retained a core following of older fans but there was no repackaging for the MTV generation.

Sympathetic writers have described him as a bridge between the crooner era and Elvis Presley, but that diminishes his standalone quality. Laine was never a sweet singer. On his greatest performances – and there are a lot to choose from – he was like a coiled spring. His vocals throb with tension, notes of release pushing through at unexpected moments. He seems to walk an emotional tightrope, with a breathy, halting vibrato, but always building to a big, booming finish. This was a trademark stamped across his recording career, right up until They Call The Wind Maria (from the musical *Paint Your Wagon*) on his one of his last albums, *Wheels Of A Dream*, recorded when he was 85 in 1998.

> **"I'D BE HAPPY TO DO HALF AS WELL AS YOU, MR LAINE"**
> ***– Elvis Presley***

In later years, if anything needled this mild-natured man, it was the idea that Elvis Presley was the first white singer to tap into elements of black music and bring them to a wider audience. "I was the first white soul singer," he'd declare, backing up the claim with the story of how, one day in the 50s, he'd been in a Chicago record shop when a black customer indignantly stormed out on learning that "this brother who could sure sing" was none other than the amiable white gent standing at the counter next to him.

Although Laine failed audition after audition in the 30s and 40s because of the perception that he "sounded too black", he wasn't necessarily the first big-name white artist to get the treatment. Louis Prima, New Orleans born of Sicilian extraction, was an extraordinary jazz trumpeter-vocalist-cum-showman with a soulful voice who'd initially been rejected when he came to New York in the mid-30s because prejudiced club owners thought he looked and sounded like a black Creole.

But Laine signalled a break in the line of mid-20th-century white American vocalists, introducing a more energetic, emotionally committed, incredibly exciting approach. He spawned no direct imitators yet inspired a generation. Roy Orbison thrilled to his melodramatic delivery of Jezebel and, perhaps, drew encouragement from his homely looks. Elvis's love of Dean Martin is well known, but he was in awe of Laine. Later doing his own versions of Laine' songs I Believe and Lord, You Gave Me A Mountain, in his shy tyro days he'd met the older artist in Las Vegas and modestly told him, "I'd be happy to do half as well as you, Mr Laine."

In 2018, when Marty Wilde spoke to this writer a couple of days before seeing him onstage singing Laine's Rawhide and Jezebel (in the same key as when he had a hit version with the latter in 1962), he enthused about the great man's ongoing influence on his career. "Before Elvis, I bought Frankie Laine," he told me. "I loved him. Tracks like Blowing Wild – very dramatic. That was one of the things I picked up from him, powerful stuff. I recorded Jezebel in tribute to Frankie in a way. I've tried to carry that sense of the dramatic through to all the songs I write up to today." Gene Vincent also recorded Jezebel, and Billy Fury had a hit with his version of Jealousy in 1961.

All these artists would have been listening to his 50s Columbia sides. But before that, Laine had been on Mercury, where he'd cut some bright and breezy small combo jazz-pop and surprisingly intimate ballads, an aspect of his career that has almost entirely faded from view. That Laine never became part of the showbiz establishment fits well with a hard scrabble background, or what he called 17 years of "scuffling" before he made his breakthrough at Mercury.

His parents were first-generation immigrants from Monreale, Sicily. Settling in

Photo: Bear Family Archives

Finding his voice (this page, clockwise from top left): Laine with Carl Fischer and band, 1947; with Jo Stafford, 1951; with Fischer in LA, 1946; (inset) late 40s and early 50s sleeves

the Little Italy quarter of Chicago, Laine, one of eight siblings, described them in his autobiography *That Lucky Old Son*, as "the classic immigrant family of the era, big and poor, but happy." There were Mafia links. Papa LoVecchio was Al Capone's barber, and things took a sinister turn when Frankie, aged 12 and nicknamed "Spaghetti", heard gunshots coming from the cellar and ran down to find his grandfather, a peacemaker between rival mobsters, lying dead in a pool of blood.

Laine witnessed the great Neapolitan tenor Ernest Caruso singing in Chicago's Ravinia Park, and there would be quasi-operatic moments in his songs like Granada and Annabel Lee. But it was the blues and jazz that turned him to singing, influences including Bessie Smith, Mildred Bailey, Louis Armstrong and Billie Holliday. During the early 30s, after school graduation, Laine participated in the marathon dance craze which swept across the States. Sometimes he also sang in between the dances, yet it would be 17 years from the time he stood by the side of an encouraging Jess Stacy (Benny Goodman's pianist, who featured in the latter's celebrated Carnegie Hall concert of 1939) on the first occasion and moved the audience to stunned silence, to his breakthrough hit That's My Desire in 1947.

Laine sang in clubs from the East to the West Coast without luck. In New York, things were so bad that, at one stage, his bed was a bench in Central Park. A spell as Perry Como's replacement in Freddie Carlone's orchestra failed because he lacked the sentimental, soothing style of a dance band singer. Instead, combining Armstrong's rhythmic drive and improvisation with the stylish Holliday's ability to create a mood, Laine developed a way of taking lilting romantic songs and reworking them as rhythm numbers. His style was intense and vibrato-heavy, suited to the intimate clubs he played, but readily transferable to the recording studio.

Things began to shift when Hoagy Carmichael saw him singing in an LA club in 1944. After some early sides for the small Bel-Tone and Atlas labels, his first recording for Mercury, then a small new independent, I May Be Wrong shows his musical personality already formed. It and September In The Rain are good early examples of his buoyant, horn-like approach. "I was just trying to emphasize the rhythmic aspect of the songs I sang," he explains in his autobiography, "using my voice the way a jazz soloist uses his instrument. 'Crooning' may have been a more commercial style, but it wasn't for me."

His breakthrough disc was an old pop song first performed as a foxtrot. That's My Desire had been around since 1931, but Laine revived it as a sultry jazz ballad. He admitted his version was "an improvisation on the original" as he was unsure of the lyric. Unsurprisingly, it was a hit in Harlem before taking off nationwide for his first million-seller. Equally delightful was the other side, By The River Sainte Marie. Although Laine wasn't the first to swing the song, his spring-heeled vocal was a contrast to previously crooned interpretations. The soloists were as inspired, Mannie Klein on trumpet, Babe Russin on tenor sax, the guitar of George van Eps. On drums was Lou Singer and Carl Fischer, Laine's long-time collaborator before his cruelly premature death in 1954, played piano. Laine and Fischer co-wrote several songs, the finest being We'll Be Together Again (on the other side of another jazzy Laine Mercury classic Shine, from 1948). It was destined to become a standard and was sung by Sinatra on his *Songs For Swingin' Lovers* LP.

"Frankie Laine is one guy who really enjoys his work and lets his audience know it," enthused eminent jazz writer Leonard Feather in *Modern Screen*. But the arrival of Mitch Miller as A&R at Mercury prompted a change of direction. Although Laine always considered himself first and foremost a jazz singer, Miller reckoned he sounded "like the

Singing from the same hymn sheet (this page, l-r): Laine with his Columbia A&R man Mitch Miller; on the right of the photo with Fischer, Miller and friends, early 50s

blue-collar man, the guy who doesn't know where his next pay cheque is coming from." So along came That Lucky Old Sun, which today sounds like a cross between Ol' Man River, Tumbling Tumbleweeds and A Change is Gonna Come. Laine's bravura rendition helped forge his name as a belter. There would be countless other versions, including Ray Charles', rather milking it for all its worth, but Laine's more economic version, all sweat and bulging veins, delivered the knockout blow.

Laine didn't like Miller's suggested follow-up, Mule Train. "You can't expect me to do a cowboy song. I won't do it," he exclaimed. But Miller knew his man. "Get out there and holler like a muleskinner would," he told him. This was the first of Laine's butch western numbers. He recalled that the whip crack was an overdub sourced from Columbia's soundtrack library, not Miller cracking a bullwhip as widely assumed.

"BEFORE ELVIS, I BOUGHT FRANKIE LAINE. I LOVED HIM"
– Marty Wilde

Miller became a dirty word for the pop trifles he unleashed at Columbia. Laine cut his share of those, but there was much that was outlandishly brilliant. Still at Mercury, The Cry Of The Wild Goose was written by folk artist Terry Gilkyson, who wrote hits for The Weavers and came up with Bare Necessities for Disney's *Jungle Book*. Laine's version of Wild Goose vied for eeriness with that of Tennessee Ernie Ford at Capitol. In fact, Ford and Laine had a chart rivalry in the early 50s, singing a number of the same songs, including Hambone, Sixteen Tons and Mule Train. Of the latter, Ford, raised on an Appalachian farm, quipped, "I was the only one of us to have driven a mule." But Laine's ghostly, minor key masterpiece was Swamp Girl. The lyric made no sense at all. Yet the effect, Laine moaning theatrically above a spectral female voice, a tolling bell and anguished strings, is oddly poetic.

The records were now million sellers, but it says a lot about Laine's character that when he got to play the prestigious Paramount Theatre in New York, his name in lights on Times Square, he deliberately went off one night to sit alone and contemplate on the very same bench he'd slept rough on during the bad times.

When Miller went to Columbia in 1951, Laine followed. So did the hits. I Believe, the biggest, wasn't even the best. Jezebel was set to a Latin rhythm, with hard strummed guitars and a sighing Norman Luboff Choir. Yelling "J-E-Z-E-B-E-E-E-L!" at the climax became the obligatory way for Laine to sign off shows for the rest of his life. With typical generosity, he described how Tex Ritter did "a nice job" singing the theme tune to the Gary Cooper movie *High Noon* (1952), but it's Laine's version that people remember. Terry Gilkyson wrote The Girl In The Wood, a return to tormented Swamp Girl territory. Jealousy, an old tango, was given a jazzily swingin' makeover. Laine was on top form.

The Paul Weston Orchestra was backing most of the recordings by now, and the arrangements were often stunning. The plaintively lovely Some Day, another tango, was from the Rudolf Friml operetta *The Vagabond King*, Laine hitting sustained high notes. Singing Granada, semi-classical, he admitted was quite a challenge. Blowing Wild, with its mountainous orchestration, took the Laine-as-tormented-lover style to the point of parody. From the film of that name, Laine (who also appeared in a few forgettable B movies) was now the go-to guy for producers looking for a singer for overblown western movie themes. Others would include *Strange Lady In Town, Gunfight At The O.K. Coral, 3.10 To Yuma*, and on TV, *Rawhide* and *Gunslinger*. Unrelated to film or TV, but western-themed, was one of Laine's last big hits, the charming, relatively restrained Moonlight Gambler.

But it wasn't always just about power. On the flipside of I'm Just A Poor Bachelor, Tonight You Belong To Me was so good it made the stateside Top 30 in its own right in

EXPRESS LAINE
FIVE FRANKIE HIGHLIGHTS

Jazz Spectacular (Columbia, 1955)
Teaming up with the Buck Clayton Orchestra was an experience Laine loved. Many believe this was his best album, but the Mercury magic isn't quite there.

Rockin' (Columbia, 1957)
Rightfully should have been called Swingin'. Has a ravishing new version of That's My Desire.
Rockin' Chair, as sung by Mildred Bailey, inspired Frankie to take up singing. Arrangements by Paul Weston and Billy May.

Hell Bent For Leather (Columbia, 1961)
He was no longer hit material, but the albums still sold. This, his first full-blown western album, made No 7 on the UK charts. Has re-recordings of Mule Train, The Cry Of The Wild Goose, High Noon and 3.10 To Yuma.

A Brand New Day (Amos, 1971)
Quite an updating of content, but fun to hear him take on Proud Mary and California Bloodlines, and his own "contemporary" songwriting effort, Going To Newport.

Spotlight On Frankie Laine (Philips, 1977)
Superb 24-track double-album bringing together most of his best Mercury sides. As Dr Mac Robinson, long-time Laine authority, said in his sleeve essay, the most imaginative and interesting collection of early-period Laine.

Photos: Bear Family Archives

Changing Laines (this page, l-r): Frankie in the studio circa 1955; posing in the early 60s, by now known for singing and appearing in westerns; (inset) the changing face of Frankie Laine, as seen on his album sleeves

1952. Once again, not a new song, Laine transformed it. After the vocal group sang the opening two lines in conventional style, Laine came in like a trumpet, repeating the same lines, but stretching and bending the vowels. He dropped his voice and he raised it, bellowed and quivered. Iron-lunged as he was, Laine's naked emoting on this track was probably only approached by Johnnie Ray among white pop singers of the period.

The jazz snobs weren't happy, however, which puzzled Laine. Under a headline "Smile when you call me commercial", he told *Downbeat* in 1954, "It's kind of ironic… that until I got a hit record everybody said I was the greatest… the jazz magazines and all the other critics. But as soon as I began to make a dollar and wasn't starving, I was suddenly commercial to them."

Commercial he undoubtedly was by the mid-50s, and pop pickers were lapping it up. As one contemporary DJ remarked, Laine sang "with the virility of a hairy goat and the delicacy of a white flower. And brother, when you can do that, you're in!" There were fun duets with other Columbia artists. Miller especially liked to pair off Laine's leathery masculinity with the cool beauty of Jo Stafford (Pretty-Eyed Baby, Hambone, with the great Speedy West on steel guitar). With Johnnie Ray came a rousing, echoey, gospel-ish romp through Up Above My Head.

Sadly, Laine was viewed to be on the other side of the generation divide as the 50s kicked on. Although still a big draw in 1957, a po-faced reviewer for *The Stage* of his London Palladium show applauded his "crooning" as a pleasant contrast to the new "cult for boyishly lean, sad-eyed vocalists, many of whom look as though they could benefit from a good steak and chips and a considerable amount of mothering." It was the voice of Middle England, in the mid-50s, as today, never knowingly right about anything. At no stage was Laine a crooner, and unlike, Sinatra, he didn't bad-mouth rock'n'roll.

"UNTIL I GOT A HIT, EVERYBODY SAID I WAS THE GREATEST"
– *Frankie Laine*

But Miller detested it and while Laine indicated his willingness to experiment with it, he ended up with what he reckoned were "half-assed, semi-rock tunes" such as You Know How It Is and Lovin' Up A Storm. He'd have been better sticking to the stark power balladry of I Have To Cry, which retained the old histrionic, heart-stricken gloom under a veneer of modernity.

Instead, he reached out to the Brill Building for Don't Make My Baby Blue in 1963. Barry Mann, co-writer with Cynthia Weil, had grown-up idolising the "very melodic and very pop" Laine, but the double-tracking on his vocal neutered his power. Love Is A Golden Ring, made with the Terry Gilkyson-led folk group The Easy Riders, had been his final US Top 10 hit in 1957. In the UK it was Rawhide, in 1959. There was one final blast of glory when, in 1974, he launched into a typically rousing Blazing Saddles for Mel Brooks' film. Laine, unfamiliar with Brooks' work, admitted his embarrassment when he found out the movie sent up the western genre. Of course, it was Frankie's conviction which made the song so memorable, and it was his biggest-selling record of the 70s. It was around this time that Laine returned to the UK for the first time since the 50s. Now old men who remembered him first time round, nodded approvingly as he belted out the hits on a BBC TV special, no concessions made to time.

In fact, Laine disliked the term belter, believing it just an "inaccurate, meaningless catchphrase." He'd have preferred jazz critic Don Heckman's assessment on his death in San Diego in 2007, in the *Los Angeles Times*. "Years before Elvis Presley, Laine brought a potent blend of blues, jazz and country to popular music. He sang with the easy, loose phrasing and imaginative articulation of jazz performers." RC

The most productive period of Frankie Laine's career is collated in three Bear Family Records boxsets. The 6-CD* That Lucky Old Sun *covers 1944-1951, including the Mercury years. The 6-CD* I Believe *covers the Columbia recordings from 1951-1955, his commercial peak. The 9-CD* Rawhide *runs from 1956 to 1964, when he became the voice of western movies. www.bear-family.com/laine-frankie.

Photos: Bear Family Archives

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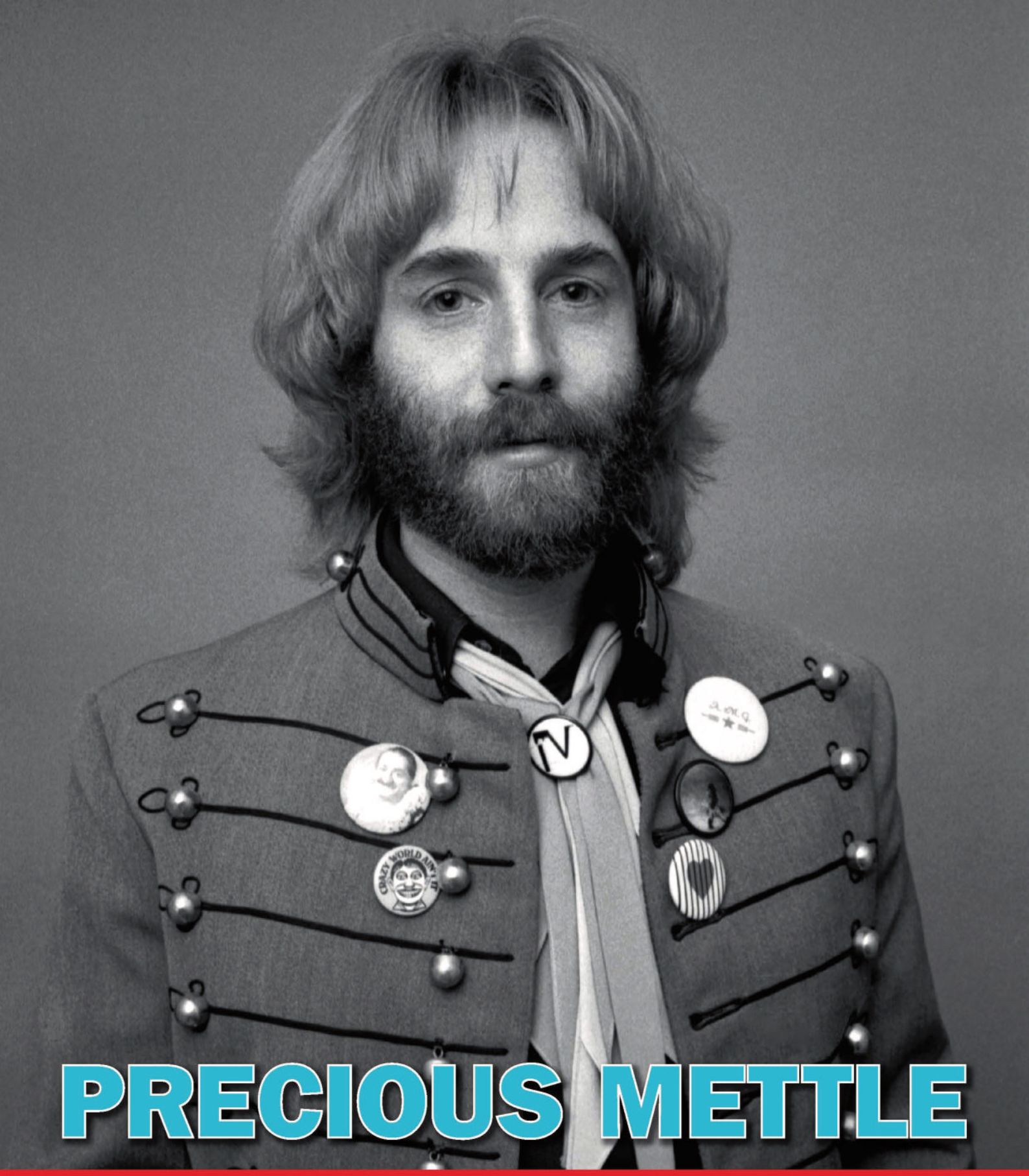


PRECIOUS METTLE

He's best known for his late 70s MOR hit singles, and a US sitcom theme. His behind-scenes work is another side of his artistry. But **Andrew Gold**'s crowning achievement came late. Psychedelic odyssey *Greetings From Planet Love* (1997) has been rescued from obscurity via a new vinyl reissue. To assist in rehabilitating this underappreciated figure and hidden gem from his catalogue, **Bill Kopp** talks to those closest to Gold at key points in his career.

Fans of obscure psych, may we introduce to you The Fraternal Order Of The All? If you haven't got a copy of their sole 1997 LP, *Greetings From Planet Love*, your collection cannot possibly be complete. And no, that's not a typo; it was released in 1997, not 1967. And the man who made it is best known for work from a different decade and genre entirely – best-selling soft-rock LA songwriter extraordinaire and multi-instrumentalist Andrew Gold. The same man who became synonymous with creamy AOR hits such as 1977's Lonely Boy, 1978's Thank You For Being A Friend and Never Let Her Slip Away.

He had, of course, proved his versatility as a songwriter decades before he worked on *Greetings From Planet Love*. Working in the shadow of bigger stars, Gold was responsible for production, arrangement and instrumental work on many of Linda Ronstadt's biggest chart successes; indeed, most of her hits of the mid-70s featured Gold doing most everything except the lead vocal.

A prolific and versatile composer, Gold wrote songs for Wynonna Judd, Leo Sayer and Trisha Yearwood. As a producer, engineer and/or arranger he worked with Celine Dion, The Everly Brothers, Vince Gill, and Joni Mitchell to name but a few.

An in-demand session player, he lent his multi-instrumental talents to recordings and/or concert tours by the likes of Jackson Browne, Cher, Bob Dylan, Eagles, Art Garfunkel, Ringo Starr, James Taylor and… well, we could go on.

Gold – who passed away in 2011 at the age of 59 – was that rarest of creatures: on the one hand he was a valued collaborator, as the above names can attest. On the other, he was an artist of multifarious skill and talent who could (and often did) record completely on his own. And while *Greetings From Planet Love* is (with minor exceptions) the product of his solo approach, it fits into Gold's history in a way that now seems inevitable.

Charles Villiers became friends with Gold when the two were students at the exclusive Oakwood School in California's Malibu Canyon. "It was like a summer camp converted into this very progressive elite school for hippies," Villiers recalls. Enrollment was limited to about 60 students. "Everybody who went there had a parent who seemed to own MGM," he says with a laugh. "Everybody was the child of a celebrity."

Villiers was at Oakwood on an art scholarship; Gold's parents were Academy Award-winning composer Ernest Gold and singer Marni Nixon. At that time, Gold was "a dumpy, red-headed kid with no charisma, but really funny," Villiers says. He decided that they would become best friends, and that's what happened.

Both teenage boys were musically inclined, and they soon formed a band modelled after The Byrds. Peter Bernstein, son of acclaimed composer-conductor Elmer Bernstein, was in the band as well. "We went out and bought a 12-string Rickenbacker because we had the wherewithal to do it," Villiers says. In short order – thanks in no small part to their connections – the new group was playing at a local club, The Hullabaloo. "We were only 15," Villiers says, "playing a place where we had just seen Buffalo Springfield!"

The band kept changing its name; none really stuck. But that mattered less than the sounds they made. All the band members were talented, but Gold was already on another level. Villiers remembers an episode that took place during one of the hour-long bus rides to school. "A Beatles song came on the radio. Andrew heard it once, and then he played it back [on guitar] completely, with the chords and lyrics!"

Gold had long since started writing songs of his own; his technical abilities and preternatural skills as a mimic made him an astounding musical force, even at his young age. Villiers recalls posing a hypothetical to his friend: "Wouldn't it be weird that, if in the future, one of us is really famous and one of us isn't?"

Eventually, Villiers and Gold made some recordings. Quite a few, in fact, though nearly all are lost to time. Staying with Villiers' parents in London, they cut nine songs as a demo for Decca Records, but the label passed ("Just like The Beatles," Villiers says with a laugh). They next approached Polydor, demoing a different set of songs.

The label didn't seem interested, but Villiers' father pushed the matter by sending a telegram urging action. That worked, and soon the label released a single, Of All the Little Girls b/w This East. But the record didn't sell. "They didn't push it," Villiers says, "so it floundered." Not long after, Gold returned to California; Villiers remained in England, setting music aside and eventually becoming a successful artist.

> "A Beatles song came on the radio. Andrew heard it once, then he played it back [on guitar] completely"
> – Charles Villiers

In 1970, Gold hooked up with fellow singer-songwriters to form Bryndle. The group also included Karla Bonoff, Wendy Waldman and former Stone Poneys multi-instrumentalist Kenny Edwards. The songwriters' collective recorded an album for Herb Alpert's A&M Records, but it went unreleased. The group split after a lone single failed to gain traction on radio. Gold immersed himself in studio work, much of it for Linda Ronstadt.

Gold's work as a versatile studio hand would consume much of his time, but he began a concurrent solo career in 1975 with a self-titled album. In less than two years, he scored hit singles with Lonely Boy (No 7 US, No 11 UK), Thank You For Being A Friend (No 25 US, No 42 UK) and Never Let Her Slip Away (No 15 US adult contemporary, No 5 UK). By the end of the decade, Gold had landed songs in the charts in Canada, Ireland, Australia and New Zealand as well. But as quickly as his solo star had risen, he seemed to disappear from the music marketplace: 1978's *All This And Heaven Too* would be his last album to appear on the charts.

Photo: Jim Shea

Red alert: (main photo, opposite page) Andrew Gold in 1980, as his initial period of pop fame was fading; (above left) in his studio in Sherman Oaks, California; the newly reissued version of The Fraternal Order Of All's 1997 album *Greetings From Planet Love*

All or nothing (this page, clockwise from top left): Andrew Gold in 1972, during his time as a session player and arranger for the likes of Linda Rondstadt; day-glo stylings for The Fraternal Order Of The All, 1997; Gold and his home guitar collection around the same time

Returning to England, in 1981 Gold started working with 10cc. That group had found success as a foursome with Kevin Godley, Lol Creme, Eric Stewart and Graham Gouldman, but by late 1976 the group was down to a duo of Stewart and Gouldman. "We had a certain amount of success as the two of us," Gouldman says. "But our American record company wanted us to work with an American writer/producer." The Warner Brothers executives believed doing so might increase the band's chances of Stateside success. "They suggested Andrew, and I absolutely jumped at it," Gouldman says, "because I was a massive fan of his." Gold produced, played, sang and wrote several songs that appeared on the US release of 10cc's well-regarded *Ten Out Of 10* album (1981). He was invited to join the band as a full member but demurred because of other commitments.

"It was great fun working with Andrew," Gouldman reflects. "We had very good chemistry right away." Gouldman's working relationship with Stewart, however, was becoming strained. "We both decided to kind of call it a day, and I asked Andrew to work with me," Gouldman recalls. "I had a little studio in my house. Initially he was going to come over for two weeks."

Gold ended up staying on for six months. "He pretty much played every instrument," Gouldman marvels. "He was a master of all trades: fantastic guitarist, great drummer, keyboard player, singer and producer. He had great instinct; he had it all." An entire album was recorded, but – like the Bryndle record more than a decade before – it wouldn't be released.

> "He had that gift: it's something that you can't learn, you can't teach it. It's just inherent"
> – Graham Gouldman

The two developed a solid working relationship and a deep friendship. "Andrew was hilarious and very creative," Gouldman says. "Though he was a bit obsessive as well." Gouldman recalls that Gold fussed for hours creating intricate phone answering machine messages. "Mere mortals might just [record a recitation of], 'I can't take your call right now,'" he says with a laugh. "But Andrew would do these full-on calypso arrangements with steel drums and the right sort of guitars. He *loved* doing that."

Gouldman believes that, even though Gold had the skills and ability to work completely on his own, he was a superb collaborator. The two formed a duo, Wax, and began work on their debut, *Magnetic Heaven,* in 1985. "The only time Andrew would show a bit of control freakery was in the studio," Gouldman recalls. Phil Thornalley was the nominal producer of the sessions, but that didn't stop Gold from getting his hands on the console. "Andrew would go over to the compressors and stuff, tweaking them," Gouldman says. "This eventually pissed Phil off a little bit. Andrew would get told off, and he would listen. But he had that in him. His motives were good, but the way he went about it could've been a bit more discreet."

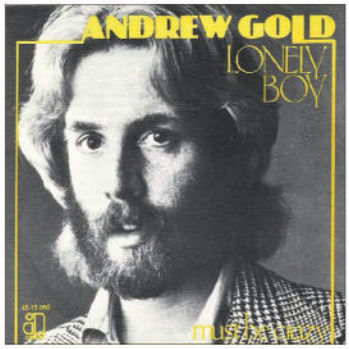
Wax was primarily a studio project, but Gouldman and Gold did assemble a touring band, featuring former 10cc guitarist Rick Fenn, Roger Jackson on keyboards and drummer Mike Richardson. "The actual playing was brilliant," Gouldman emphasises, "but the tour was disastrous. We had a crap promoter."

For his part, Gold loved being onstage, but there was one major part of touring that he did not enjoy. "The only bad thing in the whole of it for Andrew was flying," Gouldman says. "That was really what brought things to a halt." He recalls being on board a flight from London to some destination in Europe. "Andrew was actually holding onto the seat in front and shaking," Gouldman recalls. "Eventually, he couldn't do it anymore."

Gouldman notes that Gold's versatility as a writer, in the studio and onstage, made him a kind of musical chameleon. He could create music in whatever style and character called for by the circumstances. Like Gouldman – who had already written many hits for artists as varied as The Yardbirds, The Hollies, Herman's Hermits, Jeff Beck, Ohio Express and many others – Gold could slip into whatever musical persona he chose, and then move onto another with ease.

"He could apply himself to *anything*," Gouldman says. And a hallmark of Gold's work was its inner complexity, manifesting in a seemingly simple, accessible way. "He liked unusual chord changes, but the thing with him was the melody. He had that gift: it's something that you can't learn, you can't teach it. It's just inherent."

After Wax ended in 1989, Gouldman returned briefly to a reformed 10cc, though he and Gold would collaborate and contribute to each other's projects in the years to come. "I will always love Andrew," Gouldman says. "He was a very major person in my life." Gold returned once more to southern California; there, his work with and for other artists continued at a furious pace. He produced albums by Stephen Bishop, played guitar on



albums by Diana Ross, Alvin & The Chipmunks and Neil Diamond, and wrote for many other artists.

During that period, Gold continued to make occasional albums of his own, releasing them on a variety of smaller, independent labels. A 1996 collection of holiday-themed songs for kids, *Andrew Gold's Halloween Howls,* found some success among the younger set (the album received a vinyl reissue in 2021, and its single, Spooky Scary Skeletons, recently earned a Gold record).

In 1997, Gold embarked upon another labour-of-love project, one that combined his songwriting, instrumental and arrangement prowess, and gift of mimicry. Billing himself (and select guest players including Gouldman) as The Fraternal Order Of The All, he made *Greetings From Planet Love*. A knowing pastiche/homage to the pop-psych stylings of the late 60s, the album was never destined for widespread commercial success. But it's an overlooked gem that tidily sums up all of Gold's gifts in a wonderful ear-candy package.

Greetings From Planet Love is filled with inside-joke sonic references to legendary 60s pop, but those cues never get in the way of the songs; instead, they only enhance the music. The plucky bass guitar fills on Love Tonight sound straight out of Brian Wilson's Gold Star Recording sessions for *Pet Sounds*. The bird calls, swirling sitars and backward-masked spoken parts in the opening title track take the listener back to 1967. Sawing cellos evoke thoughts of I Am The Walrus. The wordless vocal harmonies of Tube Rye & Will's Son draw upon The Beach Boys' Our Prayer for inspiration. Mr Plastic Business Man take cues from *Their Satanic Majesties Request*-era Rolling Stones. And Gold's mimicry finds its most effective expression in Space And Time, sounding for all the world like a long lost prime-era Byrds classic.

Gold's songwriting smarts are on brilliant display throughout *Greetings From Planet Love*. King Of Showbiz straddles soft-pop and light psychedelia. Freelove Baby would have worked perfectly well on the soundtrack of *Austin Powers: International Man Of Mystery*, released at roughly the same time. The record concludes with a *Revolver*-era pastiche, the complex, rocking Tomorrow Drop Dead. The instrumental linking pieces scattered throughout the 20-track album tie the entire project together in a kind of loose conceptual framework. A wacky bio – complete with fake band member names like Colin Allcars and Gene Pool – is the icing on the musical cake.

On its original release, *Greetings…* was packaged inside a somewhat nondescript, vaguely psychedelic cover. For its new (and first-ever vinyl) reissue, the album features cover art in the style of *Sgt. Pepper's Lonely Hearts Club Band*. Inspired by a hand drawing that Gold had done himself, artist Jess Rotter developed a colourful cover more in keeping with the music within. And the album's booklet features some of Gold's fanciful line drawings, coloured in by Rotter. "It's a ripe blend of artistry," says Leslie Kogan, Gold's widow.

Even after completing that project, Gold continued to exercise his love of classic 60s pop. He put together a Los Angeles-based band, Byrdsofafeather, playing local gigs with a set-list heavy on the classics of his youth. And Gold's meticulous, thorough approach to his art meant that he looked to every detail. "He made these books for every [band] member, with all the keys and all the instruments they were going to play," recalls Kogan. "He was very precise; it had to be exactly like the record. Even if there was a mistake [on the original version], he included that!"

And Gold's choice of material leaned toward the challenging end of the pop spectrum. "I remember him sitting on the bed next to me practising Eight Miles High," Kogan says. "He had to get that lead guitar part perfect."

Gold's collaborative nature continued to balance his solo endeavours. "I saw him write with Mike Campbell of the Heartbreakers," Kogan recalls. "He loved that, when he worked with somebody who inspired him. And he could do both: right after that, he could be the one-man band, in his studio doing everything."

Busy nearly right up until the end, Andrew Gold passed away in 2011. More than a decade after his death, Gold is in the public consciousness primarily thanks to his 70s hit singles. Those who dig a bit deeper recognise his substantial contributions to the works of others. And those who explore even further can discover what may well be the most perfect distillation of his artistry, the oddball project known as *Greetings From Planet Love*.

Andrew Gold: The Fraternal Order Of The All – Greetings From Planet Love *is on Cherry Red.*

ANDREW GOLD SELECTED SOLO DISCOGRAPHY

SINGLES

75	Asylum K 13039	**Heartaches In Heartaches/Endless Flight** (7")	£4
75	Asylum K 13031	**That's Why I Love You/A Note From You** (7")	£3
76	Asylum K 13054	**Stay /Firefly** (7")	£1
76	Asylum K 13068	**Do Wah Diddy/Angel Woman** (7")	£1
76	Asylum E-45417	**Passing Thing/One Of Them Is Me** (US, 7")	£3
76	Asylum K 13076	**Lonely Boy/Must Be Crazy** (7")	£1
77	Asylum K 13087	**Go Back Home Again/Passing Thing** (7", p/s)	£2
78	Asylum K 13126	**How Can This Be Love/Thank You For Being A Friend** (7", p/s)	£2
78	Asylum E-45522	**I'm On My Way/Always For You** (US, 7")	£2
78	Asylum K 13135	**Thank You For Being A Friend/Still You Linger On** (7")	£1
78	Asylum K 13112	**Never Let Her Slip Away/Genevieve** (7")	£1
80	Asylum K 12441	**Kiss This One Goodbye/Make Up Your Mind** (7", p/s)	£1
80	Asylum E-47024	**Stranded On The Edge/Whirlwind** (US, 7")	£4
80	Asylum K 12469	**Nine To Five/Brand New Face** (7")	£2
89	Canyon International PCDY-00034	**Pal O'Mine/Don't Give Your Heart** (Japan, 3" CD Single)	£8
89	Canyon International S10Y1047	**Makin' Friends/I Wonder What She's Like** (Japan, 3" CD Single)	£20

ALBUMS

75	Asylum K 53020	**ANDREW GOLD** (LP)	£5
76	Asylum K 53052	**WHAT'S WRONG WITH THIS PICTURE?** (LP, printed inner)	£5
78	Asylum K 53072	**ALL THIS AND HEAVEN TOO** (LP, printed inner)	£4
80	Asylum K 52219	**WHIRLWIND** (LP)	£4
96	Music for Little People R272532	**ANDREW GOLD'S HALLOWEEN HOWLS** (US, CD)	£5
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97	Quarkbrain Productions ALLCD 67	**GREETINGS FROM PLANET LOVE** (CD, as The Fraternal Order Of All)	£30
99	Toshiba TOCP-65285	**WARM BREEZES** (Japan, CD)	£25
00	Dome Records CD 22	**THE SPENCE MANOR SUITE** (CD)	£2
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Photo: Helen Neafsey

OLD PALS' ACT

The missing link between the Postcard sound of young Scotland and the Bellshill Sound, Glasgow quintet **Friends Again** should have been massive. Their literate jangle-pop with symphonic grandeur and guitar chops resembled Haircut 100 if they'd been more into Crazy Horse than Chic. And yet they didn't make it big, and although former members went on to success with Love And Money, Scottish pop historians can justifiably look back and point to them as the ones that got away. As their only album is reissued, **Allan Glen** hears their sunkissed tale of woe.

That there is no active Friends Again to promote the current vinyl re-release of their debut – and only – album *Trapped And Unwrapped* is unlikely to come as a surprise to anyone familiar with the could-have-been massive 80s Scottish pop act: there wasn't really an active band first time around, either. "We split up before the album came out," says Friends Again frontman Chris Thomson today. "The end got a bit messy."

A bit messy? That – as will soon become clear – is one of the great understatements of 80s Scottish pop. "What we did [to Chris] was a really shit thing to do" is how Friends Again keyboard player Paul McGeechan more accurately describes it.

For all the twists and turns of Scottish music since its 80s heyday, the Friends Again story remains one of its greatest untold tales. Never explained before in any real depth, it centres around legions of high-ranking industry characters: producer Bob Sargeant (The Beat, The Fall, Haircut 100), Television's Tom Verlaine, legendary strings arranger Paul Buckmaster, sleeve designer Brian Griffin (responsible for Depeche Mode artwork), and video director Nigel Dick, who would go on to shoot promos for Britney Spears, Guns N' Roses and Oasis, among others. Those enlisted to create a buzz around the band at label Phonogram and among promoters included A&R Ashley Goodall – responsible for mega-hits by Iron Maiden, Curiosity Killed The Cat, Transvision Vamp and Talk Talk – and go-to booking agent of the day, The Agency.

"For a while it looked like it was going to happen for the band," Thomson recalls their early progress. McGeechan agrees, saying of their trio of 1983 singles Honey At The Core (their debut), State Of Art and Sunkissed: "There's no doubt in 1983 there was momentum. We had started to build a fairly strong following and had a good industry team behind us."

With regular UK tours in theatres with fellow Glaswegians The Bluebells – not to mention killer pop tracks with a Bowie-esque vocal inflection such as Honey At The Core, South Of Love and State Of Art, the latter one of pop's great lost moments – you really have to ask: what could possibly have gone wrong?

If 1983 was all about building a buzz, in the mid-70s it was just two schoolfriends bonding over their favourite Bowie albums and a desire to escape smalltown life in semi-rural Scotland that fired up the nascent Friends Again. Indeed, the beginning of the band dates back at least as far as the moment when Chris Thomson, aged 15, began writing songs in the bedroom of his family home midway between Uddingston and Bothwell. A year later, after returning from a trip to Glasgow's Listen Records, Thomson met fellow Uddingston Grammar pupil and budding keyboardist Paul McGeechan.

"He had an armful of Bowie LPs," remembers McGeechan. "He'd bought them using cash he'd earned from a summer job working on the roads. I thought, 'This guy's serious about music.'" Together the pair hatched a plan for a band and – after recruiting bassist Neil Cunningham, another Uddingston Grammar classmate – formed punk-influenced act The Craniums, featuring Thomson on guitar and vocals. Like many fledgling punk acts of the time, teenage ambition outweighed technical prowess.

"At that stage I only ever operated the bottom two strings on the guitar," Thomson deadpans. "Neil and I didn't even know how to tune our instruments."

"THERE'S NO DOUBT THERE WAS MOMENTUM IN '83"

There followed a rapid succession of bands for the trio, with The Craniums turning into the more post-punk oriented A Choir Holy before metamorphising into Future Daze. You can hear the rawer, scratchier and darkly monochrome, Velvets-y version of the nascent Friends on the 2019 compilation, *In The Beginning*, on Firestation Records, featuring six early recordings, a live track and demos of two songs that would appear on their more colourful popped-in/souled-out debut LP, *Trapped And Unwrapped*.

As their style evolved, so did their choice of cover versions, from songs by The Clash to Bowie – Hang Onto Yourself was a favourite – The Velvet Underground and even Fischer Z's Pretty Paracetamol. The teenagers rehearsed in a derelict outbuilding at the bottom of the Cunningham family garden. By coincidence, in a similarly dilapidated pile round the corner, a band called Raw Deal – featuring locals Ken McCluskey and his brother David – were fashioning themselves into The Bluebells, soon to be making their own assault on the charts. "They were a bit ahead of us," remembers Thomson. "The fact they were so close meant there was a little bit of friendly competition."

As the 80s arrived, the band found themselves operating under a new name, Friends Again, with Stuart Kerr – whose spectral falsetto would become such an integral element of the band's sound – handling drum duties, and another friend, Andrew McGurk, on guitar. Thomson, an avid reader who devoured paperback editions of Tolstoy, Dostoevsky, Camus, Kafka and Nabokov, found a kindred spirit in the guitarist, who had a liking for Keats, Lewis Grassic Gibbon and Gerard Manley Hopkins. But their lit-pop partnership dissolved in the aftermath of an early gig in Glasgow with The French Impressionists.

"We didn't have much luck with management," says Thomson. "We played a show at the Mayfair in Glasgow and our early manager – whether through incompetence, or perhaps maliciously – made a mess of selling tickets for us on the night." What sealed the budding partnership, however, was what came next: "What money we did make," notes Thomson, grimly, "he ran off with to buy drugs."

Over in Glasgow's Castlemilk district, meanwhile, teenage virtuoso James Grant was plotting his next move. Thanks to the Youth Opportunities Programme, he had found work at the Washington Street Arts Centre, writing music for plays and even doing some acting. At the time he came into Friends Again's orbit, he was appearing in *Guttered*, a play about an alcoholic musician.

"The arrival of James in the band changed everything," McGeechan states. "As well as being a great guitarist he brought huge amounts of ambition to the band. From that point the band started moving to another level."

While the first line-up of the band had already recorded a demo at the Hellfire club in Glasgow – "Everyone recorded there," remembers McGeechan, whose girlfriend at the time happened to be one half of Strawberry Switchblade – the arrival of Grant prompted the band to seek out a more elaborate studio for the next demo in the summer of 1982.

"There was a magazine around at the time called *International Musician* and in there was an advert for Palladium studio in Edinburgh, and they had every keyboard under the sun, so I thought, 'Right, we're going there!'" says McGeechan. "It turned out to be a really influential studio – bands like the Cocteau Twins recorded there – and we did two tracks at Palladium: Honey At The Core and Sunkissed. That was really exciting; in turn, we were excited by the results."

Like many early 80s Scottish bands before them, McGeechan and Thomson made the time-honoured trip to Anderston Bus Station in the centre of Glasgow, also home to Radio Clyde and the base for influential DJ Billy Sloan, the nearest Scotland ever got to its very own John Peel.

"So," McGeechan picks up

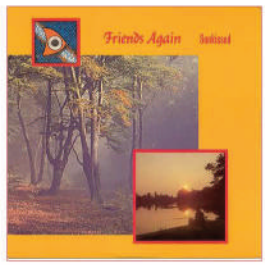

Photo: Peter Mac

"They really thought it would take off" (this page, left to right): James Grant and Chris Thomson; the line-up in 1984 (l-r – Thomson, Stuart Kerr, Neil Cunningham, Paul McGeechan, Grant); on ITV pop show *Razzmatazz* the same year

the story, "we got off the 56 bus and we walked into Radio Clyde with this wee cassette for Billy and the guy on security said, 'Billy's in just now; do you want to give him a buzz?' So we called him up in the studio and explained about the cassette and the next week he played it on the radio and we got a publishing deal from it."

From that point on, remembers Chris Thomson, things started to move really fast. Not long after the publishing contract, the band were signed to Phonogram, which included a £30,000 budget to make a video in Milton Keynes for arguably the strongest track on the album, State Of Art. With the track produced by Bob Sargeant, high-profile support tours with acts such as The Bluebells and The Belle Stars were booked across theatres and student campuses.

Expectations within the band – and label – were sky high, with the recording for the album continuing throughout 1983 at RAK in London, with Sargeant producing and none other than Tom Verlaine brought into the process at a later date.

"But one of the problems we had was the label didn't want to put the album out until we had made what they called an 'indent on the charts' and that just didn't happen for us," McGeechan admits. "They really thought it would take off with State Of Art and everybody was gutted when it didn't happen."

Producer Sargeant also believed it was the track most likely to make it into the coveted Top 40, the springboard for what could be a career-changing appearance on *Top Of The Pops*. On its release in 1983, however, the single failed to get anywhere near the charts, peaking at a dismal No 93.

"That's when things started to get really frustrating for the band," McGeechan says. "We were gigging all over the UK, rehearsing and recording and it just wasn't happening for us."

For James Grant, the frustrations were about to reach boiling point. Fed up with the stops and starts, the constant touring and lack of commercial success, all the time in the background he had been plotting a future – a way forward that, specifically, did not include Chris Thomson. The band's image – in the press at least – as a Scottish Haircut 100, albeit one without a hit, was also causing frictions within the band.

"Our press at the time wasn't great, and this really affected James, too," reveals Thomson.

In the end, Grant picked up the phone and called Thomson, who takes up the story.

"It was September 1984, we had probably finished touring, we're talking a few months after the [excellent album track] Swallows In The Rain sessions, which Tom Verlaine was brought in to produce," remembers Thomson. "We had probably done a few gigs up until that point that summer. I kind of got a call, out of the blue, from James, and I think the phrase was something like: 'Man, I've got something heavy to lay on you.'

I think that was just his nervousness because it wasn't the way James spoke. It really was like a break-up call; and he came out with this slightly odd phrase. And when he said it, there was just a stunned silence from me, and then he said: 'I'm leaving the band.' And I was like, 'Oh, right,' and then he said, 'Oh, and the rest of the band are leaving, too.'

"I just felt like the rug had been pulled from under me," he says. "I had been floating around in my little daydream, [though] with hindsight I could see the warning signs were there. I just was in a fuzz.

"It was a real breaking of the ties of the people [I had been at school with], people I had grown up with, particularly from the very formative age of 16 through to what we were then, 21, 22 years of age," he adds, still emotional after all these years. "It was very sudden."

As the dust began to settle on the break-up, the band hatched one last, if slightly misguided, plan during a meeting at Café Equi in Sauchiehall Street, Glasgow.

"The label had managed to get us a spot on [Channel 4 music show] *The Tube,*" Thomson recalls, "so we decided that rather than break up the band straight away we would do *The Tube* and then split up. However, news of the plan reached the label and – concerned that us doing the show and then announcing the split would compromise their relationship with the programme – the label pulled us from the show."

With recording of the album finished, the label decided to release *Trapped And Unwrapped* to little fanfare – or sales. While Thomson would go on to critical acclaim with the rootsier The Bathers, there would be little communication between the former members of Friends Again for some time.

"It was a bit like breaking up with a girlfriend – you know, 'We can still be friends,'" says Thomson. "But, of course, they immediately started demoing for Love And Money, and we didn't see an awful lot of each other after that period."

For James Grant, who would go on to have international success with the more 80s-pop-bombastic Love And Money and as a solo artist, his time in Friends Again remains an important part of his life, although he acknowledges that, in the summer of 1984, the time had come to leave the band.

"I left because I wanted to do my own thing," he says today. "Things had been pretty tense in the band for quite a while. I feel sad about the way it happened, but it wasn't like I took anyone – they all had a choice. [I] think it was all for the best."

Tellingly, there remains one track he totally stands by more than 40 years after it was written by Thomson. "I still play State Of Art at shows – that song had a profound effect on me," he says. "I'm really fond of *Trapped And Unwrapped*, it captures a certain energy that we had. It's evocative of that particular time, when there seemed to be a turn in the road. Yes, I'm proud of it. When Stuart [Kerr] and I joined the band, they were like a Joy Division tribute act. Thankfully, we changed that." RC

"WE DECIDED WE WOULD DO *THE TUBE* AND THEN SPLIT"

Trapped And Unwrapped *is out now on Last Night From Glasgow.* In The Beginning *is on Firestation.*

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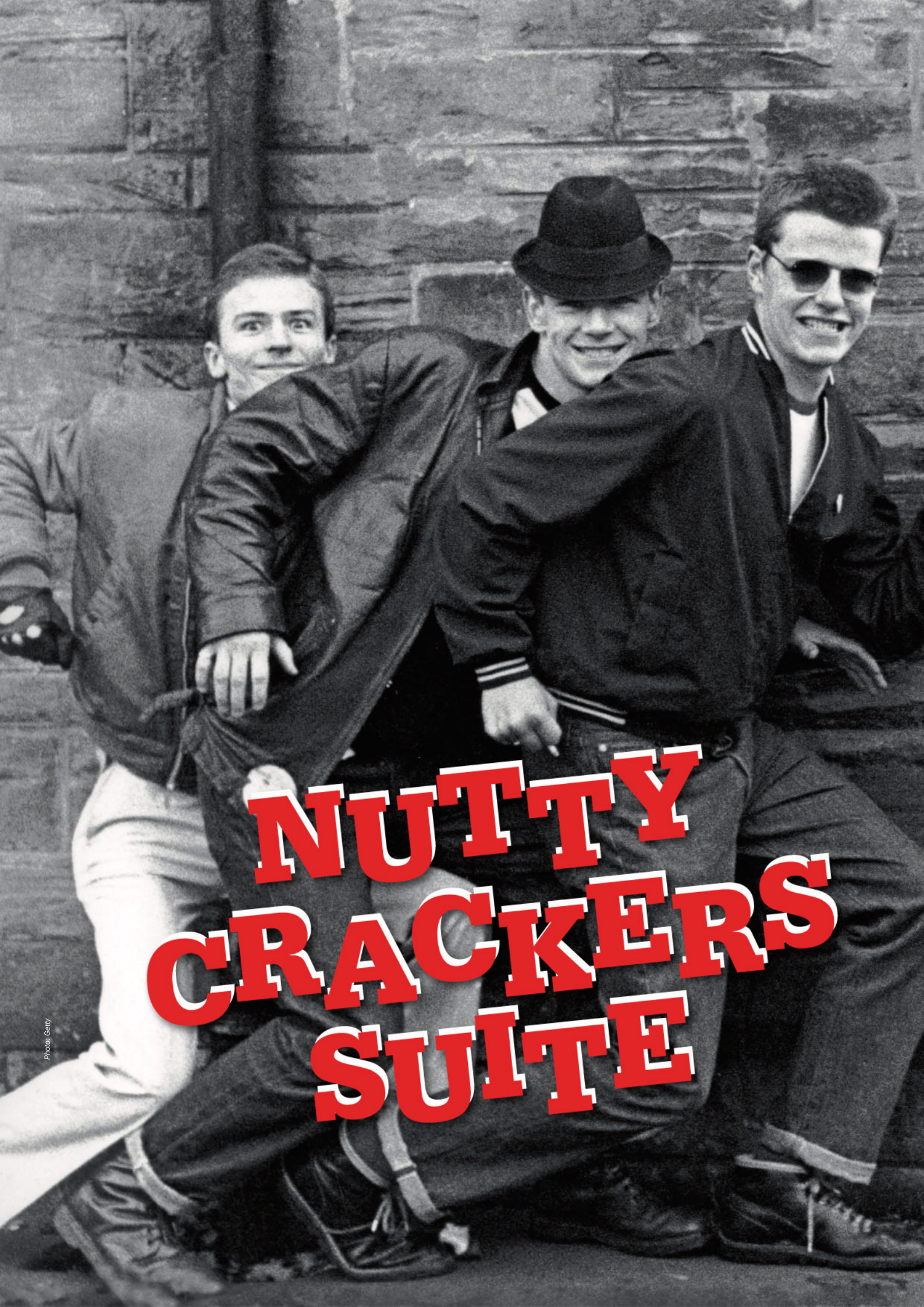


NUTTY CRACKERS SUITE

Photos: Getty

With their 80s sequence of masterful pop vignettes, all pathos and melodic verve, visual flair (those videos!) and subversive wit, **Madness** established themselves as arguably the biggest pop group in Britain and the best singles band this country produced after The Beatles. Their albums weren't half bad, either – still aren't, right up to their latest epic, *Theatre Of The Absurd Presents C'Est La Vie*, not so much their *Sgt Pepper's* as their *Rumours*, recorded amid considerable intra-group tension and loathing. Here, the magnificent six tell **Stevie Chick** how Covid almost killed them, even as they emerged with a renewed sense of purpose...

It's the cursed spring of 2020 and, as the reality of the pandemic bites, the group chat of one of Britain's most beloved bands descends into turmoil. Only weeks earlier, the six founding members of Madness had been on Camden High Street for the gala unveiling of their plaque on the Music Walk of Fame, in the company of David Rodigan, Dizzee Rascal, The Specials' Lynval Golding and former Madness singer/dancer/trumpeter, Cathal "Chas Smash" Smyth. The celebrations continued on to the nearby Mecca bingo hall on Arlington Road, where frontman Graham "Suggs" McPherson called the winning numbers.

Now, however – with long-planned tour dates kicked into the long grass and their new rehearsal space in Cricklewood falling dormant – the six Nutty Boys succumbed to the gloom of isolation and began turning on each other. They were, they concede today, like a microcosm of the nation at large, their contrasting opinions on the coronavirus and the measures dealing with it expressed with excessive vigour.

"Everyone went a bit fuckin' mad, didn't they?" sighs Suggs. A natural extrovert, the frontman says the loneliness of enforced isolation and the cancelled gigs during lockdown gave him a case of "'performer's tourettes'. I was singing at people in the streets – old grannies were running away from me, shouting, 'Not 'im again!' And everyone in the band was arguing on email, which never works, because everything gets blown out of all proportion. We were all flying off in completely different conspiratorial directions."

> "I WAS SINGING IN THE STREETS, GRANNIES RUNNING AWAY!"

"Covid had polarised the band," nods guitarist Chris Foreman. "We were split down the middle, with varying extremes of pro- and anti-vaccination sentiment. There was a lot of back-and-forth within the band, but it was via email, and that wasn't good. We needed to be in a room together, talking to each other."

But as long as lockdown rules precluded such face-to-face confabs, the ill-feeling continued to simmer. In their darkest moments, some band-members even pondered if Madness would implode before recording their unlucky 13th album. "Every band talks about making their *Sgt Pepper's*, but I thought this one was our *Rumours*," says Foreman. "Because we all hated each other when we made it. That whole period was awful."

It was a dark turn for a group who – the odd temporary hiatus notwithstanding – had presented a joyful united front for 40-odd years, pantomiming as petty thieves and in pith helmets in music videos, running riot across the sets of *Tiswas*, *Runaround*, *Saturday Superstore* and any other kids' show naïve enough to book them, and performing their evergreen anthem Our House at the London Olympics closing ceremony and atop Buckingham Palace for the Golden Jubilee. They'd conquered the country and charmed much of the world with a "Nutty Sound" that brilliantly mushed together classic British pop and Jamaican dance music, but also punk, soul, psychedelia and even prog, well-deserving the title of Best British Singles Band while also assembling a discography thick with deep cuts and classic albums. They were subversive, too, their onscreen clowning the distraction that enabled them to slip songs about apartheid, the Troubles and the cost of racism into the Top 20. Not bad work for a band whose members initially seemed more bound for Borstal than pop stardom.

Madness's roots lay in the friendship between a trio of herberts who grew up on Highgate Road, looting the machines of the local launderette to fund their endless waltzes into mischief. "It was a very rich childhood, though it had nothing to do with having any money," remembers the group's ever-deadpan keyboard-player, Mike Barson, of a youth misspent on shoplifting, jumping freight trains and vandalism. This childhood was so rich with stories and experiences that they've regularly revisited it, for acclaimed group memoir *Before We Was We* and its accompanying three-part documentary series, both of which conclude with the recording of their 1979 debut *One Step Beyond…*, and their remarkable movie *Take It Or Leave It*, filmed for £250,000 in 1981 and starring the band as themselves. Episodes from these rowdy days also inspired countless Madness tunes across their career, including The Law According To Dr Kippah off this year's *Theatre Of The Absurd Presents C'Est La Vie*.

Barson first crossed crooked paths with Foreman in 1970, as the schoolboys snuck in – via the roof – to a screening of *Butch Cassidy & The Sundance Kid*, while they met future saxophonist Lee Thompson through Barson's older brother, Dan. The three shared an inclination towards larceny and, like most members of Madness, had been raised by single parents: Barson's father had flown the coop before Mike was born, to live with his pregnant young mistress; Foreman was raised by his dad, a self-described "working class intellectual" who recorded an album of music hall songs, *The 'Ouses In-Between*, in 1966. Thompson's parents were still together but, he explains, his dad "was away a lot, serving at Her Majesty's pleasure".

"There were a lot of abandonment issues," says drummer Daniel "Woody" Woodgate. "We got our camaraderie and support from each other, not the outside world."

"Maybe we were looking for something missing from our broken homes," suggests Barson. "Maybe we were looking for a family."

When not bending the law, Barson, Foreman and Thompson were immersing themselves in music – though they preferred to sneak into concerts like Genesis's legendary 1974 performance at Drury Lane rather than pay, of course. They regularly saw Bazooka Joe, a rock'n'roll revival band featuring Barson's

brother, Dan, play Hampstead Town Hall. The trio were also big fans of Ian Dury's pre-Blockheads outfit, Kilburn And The High Roads. "We went to see them at Dingwall's but got there early, and the Kilburns were all sitting around in the bar," remembers Barson. "There was something mysterious and alluring about this gang of eccentric individuals. They looked like crooks sitting around waiting to do a bank job. We fancied being a part of that. Me and my mates were also like a gang – we had this feeling we were a little bit special."

Following some run-ins with the police, Barson's mum relocated the family to nearby Crouch End, to rescue her son from the influence of "these NW5 hoodlums". But by 1976 he was regularly sneaking into Dan's bedroom, where he kept his guitar amp and piano, to rehearse with Foreman. Barson had taught himself how to play piano via shoplifted songbooks of Motown and Elvis songs, and taught Foreman to play "by putting stickers on his guitar, to show him where the notes were. It was a rudimentary process, but no matter how terrible it sounded, it was great to make music."

Dubbing themselves the North London Invaders, Barson and Foreman assembled their band. "Everyone was friends or friends-of-friends," says Foreman. Wielding a saxophone that had fallen off the back of a lorry, Thompson joined, as did Suggs, a friend of the band's early drummer/singer/manager, John Hasler. By 1978, Woody and bassist Mark "Bedders" Bedford – the only founding member whose parents' marriage remained intact – had jumped aboard, and the band hammered out the kinks of their early setlist, a mix of covers and early originals, in a Finchley basement.

"We kept at it," Barson says. "Most of the rest of the band didn't think it was going anywhere – Suggs would miss rehearsals to follow Chelsea, Lee was in and out of the band. I was dogmatic and determined. I couldn't see how we

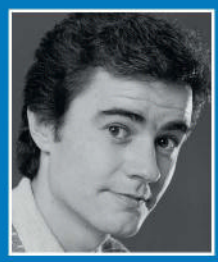
Insane in the membrane (l-r): Chris Foreman, Cathal Smyth, Mark Bedford, Suggs, Lee Thompson, Mike Barson, Daniel Woodgate, 1980. (Inset, left): on the set of the House Of Fun video, North London, 1982

Photos: Getty

MAD ALL OVER

Meet the band

Name: Graham 'Suggs' Macpherson
Instrument: Voice
Role: The Visionary
"I said *Norton* should be an album about London. Chris said, 'What have all our other songs been about?!'"



Name: Chris 'Chrissy-Boy' Foreman
Instrument: Guitar
Role: The Taskmaster
"I argue with people – I have a kill-list with names of the people who annoy me"

Name: Mike 'Barso' Barson
Instrument: Keys
Role: The Founder
"There was a lot of creativity within our gang, but somebody had to pull it all together"

Name: Lee 'Kix' Thompson
Instrument: Sax
Role: The Rascal
"In Nassau, Tom Tom Club were a bit sneery with us. There may have been an altercation"

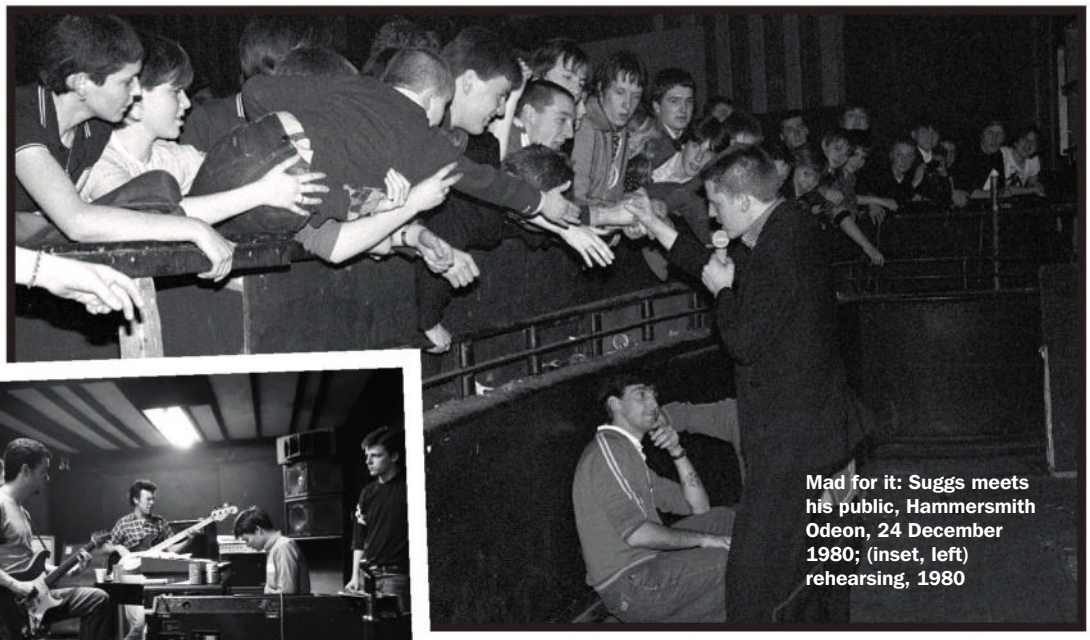
Name: Daniel 'Woody' Woodgate
Instrument: Drums
Role: The Bedrock
"Madness is a supportive gang, really loyal to each other, and protective as well"

Name: Mark 'Bedders' Bedford
Instrument: Bass
Role: The Quiet One
"When we started, we were young, enthusiastic and just wanted to bounce on and keep going."

Name: Cathal 'Chas Smash' Smyth
Instrument: Trumpet, vocals, dancing
Role: The Absent One
"In the early years I was insecure over my place in the band. I never thought I'd last"

wouldn't be a success. But to the rest of them it was just a laugh."

"I felt like I was in the wrong band," admits Woody. "I'd go home after rehearsal and listen to Steve Hillage and Gong and Eno. My mates were planning to move to Ireland to live a self-sufficient life, like Tom and Barbara in [BBC sitcom] *The Good Life*, and I was thinking of joining them. So, I told the band, and each one of them opened up and shared their own fears and doubts over whether this was really what they wanted to do. The next thing I knew, we were on *Top Of The Pops*. I said, 'Fuck, it's too late now. This is my path. This is my life.' And it was."



Mad for it: Suggs meets his public, Hammersmith Odeon, 24 December 1980; (inset, left) rehearsing, 1980

The velocity at which Madness moved from Camden back-room obscurity to the spotlight of *Top Of The Pops* was dizzying. On 16 June 1979, the group recorded their first demo at Pathway Studios with Clive Langer, former guitarist with Liverpool art-rockers Deaf School, who'd seen the Invaders play the Acklam Hall the previous November. They cut three tracks over two days: a cover of ska legend Prince Buster's Madness (after which they'd renamed themselves), plus a Barson original, My Girl, and Thompson's neo-ska tribute to Buster, The Prince. The following month, Madness supported The Specials at Camden's Electric Ballroom; Specials leader Jerry Dammers offered to release Madness' debut single on his 2 Tone Records label, and Langer's demo of The Prince was released 10 August, rising to No 16 in the charts. On 5 September, the group made their debut appearance on *Top Of The Pops*, a mere 81 days after they first set foot into a recording studio.

The success of The Prince stoked the bloodlust of the A&R sharks at labels like Sire, Chrysalis and Virgin. "The record companies were after us," says Foreman, "but none of them 'got' it. We knew a bit about reality – that any record company that gave us 250 grand would, at some point, want it back." The labels wined and dined the group – and their loyal road crew, Toks and Chalky, who passed themselves off as band-members to unwitting A&Rs – but Madness were only here for the beer.

"Those labels thought we were a flash in the pan, part of the ska scene," continues Foreman. "But we were our own thing."

A week after The Prince's release, Dave Robinson, honcho of Stiff Records – home to Madness's idol Ian Dury, plus heroes like Elvis Costello and Wreckless Eric – asked the group to perform at his wedding reception, so he could see them play. Madness "made a big party of it", says Woody, "getting everyone to dance with us, leaving the stage and grabbing drinks." It was soon clear Robinson "got" Madness. "Stiff was maverick, and that suited us," says Suggs. "We were almost out-of-control, as we always have been, but Dave Robinson had this energy to get us to focus."

Robinson "didn't offer us 250 grand, because he didn't have 250 grand," says Foreman. He did, however, write each band-member a personal cheque for 50 quid, telling them, "I know money's tight." They barely had time to cash those cheques before, as Suggs puts it, "this bus turns up with The Specials and the Selecter on it, and we set off on the 2 Tone tour."

> "WE WANTED TO EXTEND OUR CREATIVE HORIZONS"

The sort of golden ticket you'd build a time-machine to experience, the 2 Tone tour was a travelling showcase for the Specials' label, traversing the UK across 40 dates, beginning at Brighton's Top Rank on 19 October 1979. "The Specials were the best live band I ever saw," remembers Suggs. "We'd hang out and watch them every night, dancing about on top of the speakers. It was fucking maniacal – the balconies in those old theatres looked like they were about to collapse with everyone jumping up and down. On the tour-bus you had the people who drank up the front, the people who puffed down the back and the people with speed in the middle. And we were running up and down the aisle of that bus, not quite sure what bit we wanted to be in. How young we all were… like kids. A tremendous time."

"The Specials were fantastic, but they didn't really like each other," notes Foreman. "Jerry put them together via ads in the *Melody Maker*." Madness, by contrast, were "like family", adds Suggs. "And that was the grounding element of it – we were always telling each other when to shut up and not get too big-headed."

This wasn't the only quality that distinguished the group from their 2 Tone brethren: ska was only one hue within Madness' musical rainbow, as their debut album, 1979's *One Step Beyond…*, ably illustrated.

"We all wrote," says Suggs, "so there was this constantly shifting mix of ideas. Mike joked the other week, 'It's sad, innit? The Beatles only had two real songwriters.'" Madness, by contrast, had six – seven, once dancer/backing vocalist/trumpeter Chas Smash officially joined the group after the *OSB…* sessions. "Madness' eclecticism came from the fact all of us wrote, and all of us had slightly different taste – some of us loved Mott The Hoople, others loved The Sensational Alex Harvey Band – alongside the Kinks and the Ian Dury and the ska we all shared. We wanted to extend our creative horizons. And that's exactly what happened."

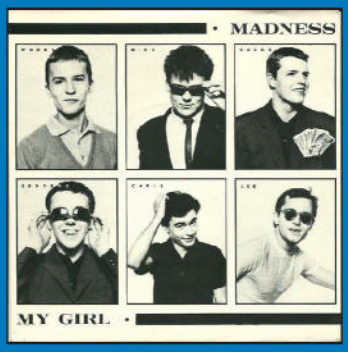
Those horizons were already pretty broad on the evidence of their debut album, which found space for sardonic 60s pop (Bed And Breakfast Man), seamy jazz (Razorblade Alley), a cover of Bazooka Joe's Rockin' In A Flat and what sounded like a cheesy BBC sitcom theme (Mummy's Boy) alongside the ska of hits like Night Boat To Cairo and One Step Beyond. And then there was My Girl, the Ian Dury-inspired, Barson-penned love song that elevated a simple tiff to something brilliantly sad and insightful, Suggs' bereft sigh of, "But I like to stay in and watch TV on my own every now and then" almost heartbreaking.

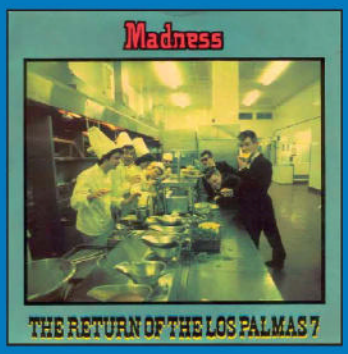
Clearly, Madness possessed a depth and a deftness beyond their years. But from the off,

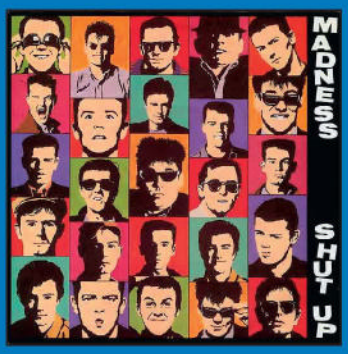
Photos: Getty

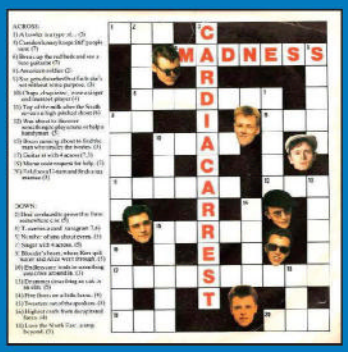
SINGLES GOING ROCKSTEADY

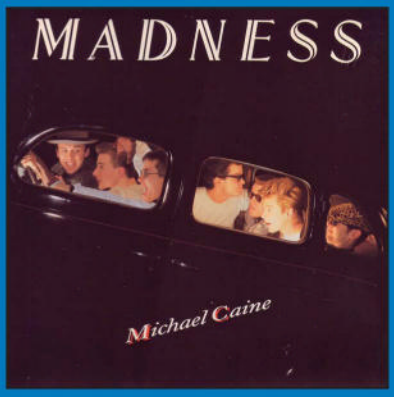
The covers of the 45s that made Madness arguably the greatest exponents of 7" artistry since The Beatles











this quality was in danger of being obscured by the Nutty Boy persona that would win them national fame. "The Nutty Boy thing soon became a rod for our own back," Woody agrees. But they wouldn't realise it until the damage was done.

In Dave Robinson, Barson had found a patron whose belief in Madness's potential almost equalled his own. "Robbo had a feeling everybody would love us – young kids, old ladies, everyone," the keyboard player says. "We were kids, being kids and having fun. Other kids would see that and love it. And parents would think, 'Those could be my boys!' And older people would think, 'That's a right bunch of rascals there!' Madness was very joyful, we brought people together."

Robinson had a plan for how to market Madness. The music video was still in its infancy – MTV wouldn't launch in America for another two years. But, confronted with these irrepressible mavericks, Robinson knew the great British public need to see them as well as hear them, to appreciate the full package.

Madness' music videos were fairly bare-bones at first – the promo for their first single on Stiff, a cover of Prince Buster's One Step Beyond, intercut lively performance clips with footage of the band doing their "Nutty Walk" around locations across the UK (filmed by Chuck Stadtler, who'd shot Devo's early promos). By their third video, they were coining the lunacy that became their trademark. Night Boat To Cairo was eastern-themed ska written late in the run-up to recording *One Step Beyond…*, because, Bedders says, the band felt they "needed another tune like One Step Beyond". Writing the song, Barson channelled "*Carry On Up The Khyber* and the kind of 'exotic' pastiches that were popular in British Music Hall around the time archaeologists first discovered the relics of the pharaohs in Egypt". For the video, director Robinson drew inspiration from low-budget BBC sitcoms of the era, dressing the boys up in desert rat attire – pith helmets and all – and having them "Nutty Dance" before shaky chromakey imagery of the pyramids. The vibe was very "Lads' Army", very "you have been watching…". The band were, by their own confession, quite drunk – they'd celebrated their first gold disc for sales of their debut album that afternoon.

The clip helped propel the accompanying *Work, Rest And Play* EP into the Top 10, so Robinson continued to pump money into the videos. Their next, for the first single off Madness' second LP, 1980's *Absolutely*, would cement a key component in the group's visual iconography. Baggy Trousers was an unsentimental reminiscence of schooldays past inspired by Pink Floyd's Another Brick In The Wall. "I heard 'em singing, 'Hey, teacher, leave them kids alone' and thought, at my school it should have been, 'Hey, kids, leave them teachers alone!'" Suggs laughs. Thompson had an idea of how to make this video particularly memorable. "I'd seen Genesis performing Supper's Ready at Drury Lane years before, this big explosion onstage and Peter Gabriel coming out of the smoke dressed as a flower, with petals all over his face. I thought, 'What are you on, mate? I'll have some of that!'"

Thompson wanted to inject similar theatrics into Baggy Trousers, to make it look like he was flying during the sax solo. So, when the group arrived at Kentish Town Primary School to film the clip, there waited a massive crane nearby with a kirby wire attached, ready to make his dreams of flight come true. "Dave was quite concerned – there was talk of putting a safety net beneath me," he remembers, "but I was having none of it." In the billowing pantaloons he sported on the *Absolutely* cover (previous owner: Peter Ustinov), Thompson strapped on the harness and was hoisted aloft. The moment made for unforgettable television – but came at a cost. "I hadn't positioned myself properly in the harness and was quite sore afterwards, ending up with a massive lovebite-type mark on my scrotum," Thompson winces. "I had a lot of explaining to do when my wife put me in my pyjamas that evening."

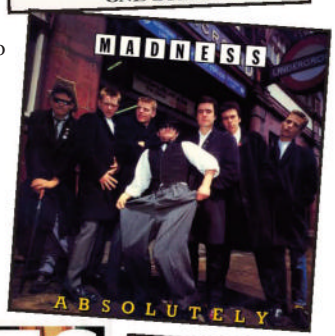
Robinson's video gambit meant the group didn't have to make as many visits to *Top Of The Pops* as their increasing presence in the singles' charts might have dictated. The group had quickly tired of the novelty of appearing on the show. "We always had an us-against-them mentality, which we'd practiced before we were a band, when we were kids being chased by coppers," says Barson. "Now it was BBC people saying, 'Don't do this, don't do that'. So, of course, we'd do whatever they were telling us not to." The group were banned from the show on four separate occasions, for crimes including jumping up and down in the studio lift while it was transporting them and the show's dancers to the stage, causing it to jam minutes before the show was due to begin. The band were too anarchic for even that most riotous of Saturday morning kids' shows. "Me, Cathal and [*NME* writer] Danny Baker had dropped acid on the train to *Tiswas*," Suggs remembers. "I'd brought a can of crazy foam on the set with me and sprayed it at [presenter] Sally James. Unfortunately, it went in her eyes, and as I was apologising and trying to scrape it off her, I unwittingly pulled off her fake eyelashes. It was like I had this giant crazy foam spider in my hands. Terrifying!"

This chronic misbehaviour was partly provoked, Barson suggests, by the fact that "the people running *Top Of The Pops* and the other bands on it seemed like poncey rich kids. We were proud of where we'd come from, and where we'd got to. To the elites and the rich, we were saying, 'This is what we're about.' It was a celebration of working people. We saw ourselves as underdogs, from the lowest rung, the bottom of the barrel. But we knew we were much better than the 'cream' at the top."

Indeed, the group's first six years were an unprecedented ride: 22 Top 20 singles, 15 of which reached the Top 10; five Top 10 albums. These achievements, Barson says, emboldened them. "When you're successful, it gives you confidence. The videos, the TV appearances… We'd just be taking the piss, showing off, but we always pulled it off. Doing all this great stuff, together, was such a wonderful feeling."

For their third album, 1981's *Seven*, they decamped to Compass Point Studios in Nassau, Bahamas, drawing inspiration from the very strong local marijuana and trying not to lose their shirts in the nearby gambling dens. *The Rise & Fall…* (1982) began as a concept album about childhood, and while they quickly abandoned that theme, its string-driven ambition delivered perhaps their finest album, their *Sgt Pepper's*. The presence of Macca in the room next door at AIR Studios certainly didn't hurt ("I played Paul at the Space Invaders machine, and I beat him, too," grins Suggs).

They weren't just a local phenomenon, either, beloved in Europe, touring America and Australia, advertising Honda in Japan. They could have been even bigger abroad, had they the stomach for the long stretches of touring. But Madness were too in love with their lives in North London, their family, their mates. They were offered a headline show at Madison Square Garden after Our House became their first MTV hit in the States but turned it down.



Hats off – Madness peaking in popularity in 1982 (clockwise from above): making the video for Our House; on tour in Tokyo, Japan in May; making the video for Driving In My Car the same year

"We really didn't care about ever going back to America again," says Suggs. "Maybe that was arrogance on our part. Paul Weller was in the same boat. Being into democratic socialism, we saw the US as distasteful, the big, bad beast."

Their strength, as ever, lay in their family unit. The depth of their long friendships, their frankness with each other, kept them grounded. "It was stabilising," agrees Barson. "Sometimes things got tough, like when we toured America for the first time, and everything seemed weird and unfamiliar. But I looked around, and there was Lee, and there was Chris. I know Lee. I know Chris. So, I knew everything was going to be fine."

Tokyo, 1982. Madness are touring Japan, but in Britain their single House Of Fun has become their first (and, ultimately, only) chart-topping hit. As they're far from the *Top Of The Pops* studio, the BBC hook up a satellite link-up so the band can introduce their video. "We're all very pleased and honoured – we'd like to have a drink for everyone at home," Suggs tells the audience back in the UK, betraying a note of homesickness when he adds, "where we'd all like to be."

This is when the wheels began to come off for Woody. "We'd achieved something we'd all always dreamed of – a No 1 single," he says. "And it was the flattest feeling I'd ever experienced. I thought, 'I know how Neil Armstrong feels.' Where do you go next once you've been to the moon? What does this success mean? Does it make you feel any more whole? Do you stop feeling sad or anxious?"

He wasn't alone. "I had a lot of personal difficulties with it," nods Barson. "All that adoration, people telling you you're special, but you don't feel special." Looking for answers, Barson investigated Buddhism. "We were on tour in Wales, in this rotten hotel – nylon sheets, nylon curtains. I felt depressed. So, I started meditating, and soon I was feeling amazing, and the depression was gone. I was looking for something more meaningful in life, and Buddhism addresses what makes you happy, and what doesn't."

> "DRESSING UP AND MESSING AROUND BEGAN TO DEFINE US"

The group were also struggling with their Nutty Boys persona, which often obscured the substance beneath their clowning. Their gleeful carnival pop often harboured serious themes: Embarrassment was Thompson's searingly danceable response to his family's discomfort over his sister's mixed-race baby; Grey Day painted its meditation on depression in dayglo dub; the haunting, beautiful One Better Day chronicled the romance between two homeless people, affording them the dignity they deserved.

But whenever Madness arrived at a TV studio, they'd find "Nutty" costumes in their dressing rooms and the expectation to play the fools. "Our lyrics always had pathos," Suggs notes. "I think it was Neil Tennant who first said that word to me – I'd never heard it before. I mean, my wife calls me 'pathotic', I don't know if that's the same thing... But that mixture of sadness and happiness was always key. That word, 'nutty', got attached to us, and then the next thing you know you're 'wacky', and 'zany'. We weren't any of those things. We just kept plugging away at the songwriting, chipping away at the one-dimensional image."

Fellow artists recognised the deeper qualities of Madness, however. "We rehearsed next door to the Teardrop Explodes, and I swapped this old music box with Julian Cope for some LSD. And he said, 'Do you realise how psychedelic you lot are, when you do these videos dressed up as mushrooms and flowers and whatever?' We loved making those videos. We were kids, dressing up and messing around. But then that sort of defined us, and overwhelmed the music, this image of being stupid all the time."

Finally, the Next Big Thing arrived to usher Madness off the stage. In our separate interviews, unprompted, each member of the group took potshots of varying seriousness at Duran Duran. "They were so pretentious," spits Woody. "All male ego, but in makeup and frilly shirts." Says Suggs, "When the New Romantic thing came along, we felt like we were on the other side of the road, with a popped balloon on a string."

Photos: Getty

Sevens clash (l-r): with the likes of The Style Council, Dee C Lee, Strawberry Switchblade and Paul Cook on the *Red Wedge* tour, 1985; before the *Madstock!* reunion, 1992

Barson first sensed the jig was up. "We'd ridden this wave, of being uber-creative and super-successful," he says. "But at a certain point the wave hits the beach, and you're left in the sand with your surfboard, and it's really heavy, and the sea's gone." Sales were easing off, though Madness were still enjoying hit albums – 1984's marvellous, sophisticated *Keep Moving* reached No 6. And following two unforgettable appearances on the BBC's *The Young Ones*, co-creator Richard Curtis wanted to make a TV sitcom featuring the group. "The idea was, Madness were running the country, and there'd be some calamity, and we would solve it," explains Foreman.

They filmed two pilots, but the project ultimately stalled, not least because Barson had announced he was leaving the group to live in Amsterdam with his wife. The six remaining members made another album, 1985's *Mad Not Mad*, which presented a more mature vision of Madness. Lead single Yesterday's Men was a jazzy slice of introspection, while Time saw Chas Smash – now going by his real name, Cathal Smyth – channelling the poet Milton. The album opened with I'll Compete, an onslaught of frenetic synths over which Suggs sang of his willingness to fight for Madness' market-share.

Noticeably, however, it sounded less a mission statement, more a weary take on an avaricious music industry from a band now descending what Woody calls "the downward curve".

A year later, Madness parted ways, seemingly forever. Lean times followed. Soon after the split, Cathal, Suggs, Chris and Lee reformed as The Madness, recording an uneasy, digital-heavy self-titled album in 1988 that failed to reach the Top 50 and only really succeeded at alienating their discarded rhythm section. Bedders and Woody moved on to join transatlantic alternative band Voice Of The Beehive. Thompson and Foreman reunited as The Nutty Boys, releasing an album, *Crunch!*, in 1990. Smyth found work as an A&R man. Suggs drifted, working fitfully on an ultimately aborted project with Barson, who remained in Amsterdam, pursuing Buddhism and occasionally hosting ex-Madness members for hash-cakes and songwriting sessions.

Then came the earthquake. In 1992, Virgin released *Divine Madness*, a career-spanning greatest hits compilation, packing 22 classics into 71 minutes. The timing was perfect: Madness had been absent long enough for their fanbase to miss them, while on London's indie scene there were the early stirrings of a movement favouring classic British pop songwriting that would finally recognise Madness's creative brilliance. The compilation topped the charts, going triple-platinum in the UK alone. Demand grew for the Nutty Boys' return, and Smyth's acquaintance with promoter Vince Power led to an invitation to perform at London's Finsbury Park.

> "WE SET UP LIKE SQUATTERS AND STARTED MAKING MUSIC"

Not everyone was up for it. "It wasn't like we'd just bumped into each other and decided organically to play again, we were reforming for the money," grumbles Foreman, articulating the periodically fractious democracy via which Madness operate. But money eventually talked, and the group headlined two sold-out days at Finsbury Park, events they dubbed *Madstock!* The gleeful pogoing of the fans caused an earthquake registering 4.5 on the Richter scale, while the reunion was emotional, and affirming. "It was a wake-up call," says Barson. "We thought it was over, then another huge wave came in. And it kept going, and now the critics were shouting, 'They're a classic English band like The Kinks! We always said they was brilliant!'"

There followed a series of arena tours and *Madstock!* sequels, but the repetition of the greatest hits setlist ultimately grated and the returns diminished. "It became rote," says Woody. "Wouldn't it be nice to throw in some new stuff?" Their first album of new material, 1999's *Wonderful*, was a Top 20 hit, featuring a guest appearance from their ailing idol Ian Dury and a bittersweet fable of alcoholism, Lovestruck, that went Top 10. *The Dangermen Sessions Vol. 1* (2005) began with an interesting concept – reggae covers of favourites like Roxy Music's The Bogus Man, Lennon's Oh My Love and Carole King's It's Too Late – but, says Foreman, "went mainstream, covering Israelites. I left the band for two years."

Madness were surviving, but were they thriving? Suggs, in particular, was haunted by the prospect of being "dragged down into the black hole of them nostalgia tours. We knew we had to come up with something great, something remarkable, or we were fucked."

They hired a disused office building in Highbury and spent six months writing 40 new songs, with the aim of boiling them down to the very best. "We set up like squatters," remembers Barson. "We cleared away the abandoned typewriters and started making music." Later, they relocated to Liam Watson's old-school Toe Rag studio, where they recorded the fruit of their labours, the 15-track song cycle, *The Liberty Of Norton Folgate.* The 2009 album took London as its loose theme, opening with an overture and climaxing with a 10-minute, multi-part titular epic that is the band's masterpiece. Shifting tempo, genre and time-frame every minute or so, The Liberty Of Norton Folgate was the most panoramic of their many paeans to London, a vivid, idyllic portrait of the city as it is that also traced its history, with particular focus on the role successive waves of immigration have played in shaping the capital. Part symphony, part audio-play (and, perhaps, their punchier, politicised answer to Genesis's Supper's Ready), it peaks six-and-a-half minutes in, as a psychedelic string section dovetails into a Bhangra-beat, Suggs joyfully barking, "In the beginning was the fear of the immigrant / He

Photos: Getty

made his home there by the dark riverside".

The song's theme seems prescient, anticipating the political turbulence of the Brexit era. Suggs winces at the mention of the "B"-word, another polarising subject within Madness. "Again, we don't all agree," he sighs. "Some of the band are far-left and have their reasons for being pro-Brexit. But I hate it, I hate that we've cut ourselves off from Europe. And this hatred of immigrants – it's so ridiculous. It's such a small amount of people coming in, but everyone's gone mental. I live in Whitstable now, and I've been barred from the pub four times, because people kept going on about immigrants and I just couldn't sit there and listen to their bollocks."

Norton Folgate "reinvented and reinvigorated the band", Suggs says. Two more albums followed: 2012's *Oui Oui Si Si Ja Ja Da Da* and 2016's *Can't Touch Us Now*. In between those records, Madness parted ways with Smyth, who released a bravely confessional solo album, 2015's *A Comfortable Man*, and now lives in Ibiza, where he writes poetry. "The relationship with Cathal was volatile," Foreman reveals. "I miss his input, his songwriting. But I don't talk to him – we were great friends, and then we became antagonists." "I miss him," adds Suggs. "Exactly what happened is a bit lost to the mists of time for me, but I miss him."

With Smyth gone, the friction dialled down a little. But Madness miss his deciding vote in deadlocked decision-making. "The band is a democracy, and democracy is difficult," sighs Suggs, "especially these days. We're just older and grumpier and more stuck in our ways."

In Cricklewood, early 2022, the self-confessed "curmudgeons" of Madness finally met face-to-face again in their studio, to clear the air. As Foreman predicted, the edginess of the Covid-era group-chat quickly softened. "The minute we were together in the room, it all just became banter and back-and-forth," he says. "And then we started on the music. The band had all watched [Peter Jackson's 2021 documentary series] *The Beatles: Get Back* and wanted to make an album like that, so we set up in Cricklewood and got to work."

The shadow of Covid hangs over *Theatre Of The Absurd Presents C'Est La Vie*. If I Go Mad, Suggs's devotional to wife Bette Bright, can also be heard as the singer poignantly yearning for his pre-lockdown life ("We all need the money / And we all miss the show"). Foreman's Lockdown And Frack Off and Run For Your Life capture the paranoia of the pandemic era, while opener Theatre Of The Absurd segues from nightmarish visions of Covid-afflicted theatreland as ghost town to an acid comment on Britain's political malaise and ever-ramping inequality – "the cruellest comedy" – Suggs announcing, "There are no exit signs, and all the doors are locked".

"I'd been reading about Samuel Beckett and surrealism when I came across the Theatre Of The Absurd," Suggs explains, "these French artists writing plays in gobbledegook, because they thought no one was actually communicating with each other anymore. That felt familiar – we'd been through a very absurd period, after all." But Suggs' song doesn't trade in gobbledegook, his reference to "the cruellest comedy" channelling his anger over the knowledge that, while much of the nation was sacrificing for the greater good, for certain elites supping at the trough, the partying never ended. "We were trapped in these dark corners of our lives, but Boris Johnson and his mates weren't. It's a simple fucking thing that you can't ignore."

The singer's outlook on life is generally sanguine, however. "Life's about tolerance," he says. "Caitlin Moran wrote something about the middle ground, how in the polarisation of everything it crashed and burned. The middle, where you can hear both sides of the story, is gone. But fortunately, we love each other enough not to let our differences divide us."

The conflicts persist, but the band-members have learned to co-exist. "Bands split up because of their inability to compromise," Woody muses. "Look at The Specials – their characters were so strong, they each wanted it their way or the highway. And that never works. In this band, people bend, because we know it's for the betterment of all of us."

The death earlier last year of Specials frontman Terry Hall served as a warning to the men of Madness, to not waste their remaining time together. "I'm sick of going to fucking funerals," Suggs says. "Terry's death hit me terribly. Such a funny bloke. He used to say to me, in that lugubrious voice of his, 'Hey, Suggsy, do you wanna go pull some birds?'" "Terry told me once that the Specials were The Beatles, and Madness were The Barron Knights," adds Foreman. "So, Lee went and got a Barron Knights record, and we all signed it and sent it to him."

"We don't know how long we've got left," says Barson. "We're all getting quite old now. But we're trying to communicate better, we're trying to make the relationships within the band better. Slowly, we're trying to make everything better. And that's a meaningful position to take in life."

Those bonds forged while trespassing onto freight-trains, spray-painting their tags and sneaking records under their jumpers are still holding tight, decades on, even as the group face their greatest challenge, their deepest divisions.

"We were a band before we were a band, and that's the reason for our longevity," offers Foreman. "I've been onstage with these guys for most of my life. We've had disagreements, but we've gone on this journey, and we're still on this journey. It all works, we get there eventually. We may be dysfunctional, but still, it functions." RC

Theatre Of The Absurd Presents C'Est La Vie *is released 17 Nov by BMG – see review in next month's issue of* RC.

Couched in irony – Madness in 2023 (l-r): Daniel Woodgate, Mike Barson, Lee Thompson, Mark Bedford, Chris Foreman, Suggs; (top of page, inset) promoting their summer tour

MADNESS UK DISCOGRAPHY

By Lois Wilson

SINGLES

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07 Lucky Seven LUCKY 701 **Sorry/Sorry** (7") **£9**
08 Lucky Seven LUCKY7002S **NW5 (Full Length Version)/Bittersweet** (7") **£10**
09 Lucky Seven LUCKY7004S **Dust Devil (Radio Edit)/The Roadette Song** (7", printed die-cut sleeve) **£8**
09 Lucky Seven LUCKY7004t **Dust Devil (Foxtrot) Vocal With Instrumental Accompaniment/ Dust Devil (Ashley Beedles Warbox Extended Dubplate Special)** (10", die-cut replica 78rpm sleeve) **£15**
10 Lucky Seven LUCKY7006S **Forever Young/Forever Young (J Star Mr Wallace Dub)** (7", g/f, p/s) **£27**
15 Salvo SALVOSV008 **Lovestruck/Le Grand Pantalon (Baggy Trousers)** (7", p/s, 1,000 only, 3D pop up Toy Theatre) **£40**
17 Salvo SALVOSV017 **Drip Fed Fred/Johnny The Horse** (7", A3 poster sleeve, 1,000 only) **£30**
19 BMG BMGCAT356PIC **One Step Beyond (2009 Remastered Version)/One Step Beyond (7" Single Version)/Un Paso Adelante (One Step Beyond Spanish Version)/ Un Passo Avanti (One Step Beyond Italian Version)**(7", shaped picture disc, 1,500 only) .. **£30**

EPs

80 Stiff BUY 71 **WORK REST & PLAY** (7", p/s) **£2**
86 Strange Fruit SFPS 0007 **THE PEEL SESSIONS** (12", p/s, brown label) **£10**
22 BMG 538718031 **BAGGY TROUSERS** (12", p/s, white die-cut inner, 1,850 only) **£10**

ALBUMS

79 Stiff SEEZ 17 **ONE STEP BEYOND** (LP, first pressing, sleeve lists 'Bed & Breakfast' not 'Bed & Breakfast Man') **£20**
80 Stiff SEEZ 29 **ABSOLUTELY** (LP, first pressing with slightly different front cover image) **£15**
81 Stiff SEEZ 39 **7** (LP) **£3**
82 Stiff SEEZ 46 **THE RISE & FALL** (LP) **£6**
84 Stiff SEEZ 53 **KEEP MOVING** (LP) **£5**
84 Stiff PSEEZ 53 **KEEP MOVING** (LP, picture disc, U.S. running order) **£15**
85 Zarjazz JZLP 1 **MAD NOT MAD** (LP, printed inner) **£9**
85 Zarjazz JZLP1 **MAD NOT MAD** (LP, withdrawn edition, alternative sleeve omitting gold on front) **£75**
88 Virgin V 2507 **THE MADNESS** (as The Madness, LP) **£11**
92 Go! Discs 828 367-1 **MADSTOCK!** (LP, printed inner) **£20**
99 Virgin CDV 2889 **WONDERFUL** (CD) **£3**
05 V2 VVR1033232 **THE DANGERMEN SESSIONS VOL 1** (CD) **£3**
09 Lucky Seven LUCKY7003LP **THE LIBERTY OF NORTON FOLGATE** (LP) **£25**
09 Lucky Seven LUCKY7003SE **THE LIBERTY OF NORTON FOLGATE** (LP, 3CD box set including poster, membership card, rule book, letter & badge) **£50**
12 Lucky Seven COOKLP573 **OUI OUI SI SI JA JA DA DA** (2LP) **£80**
16 Lucky Seven 5710906 **CAN'T TOUCH US NOW** (LP, printed inner) **£13**

SELECTED COMPILATIONS

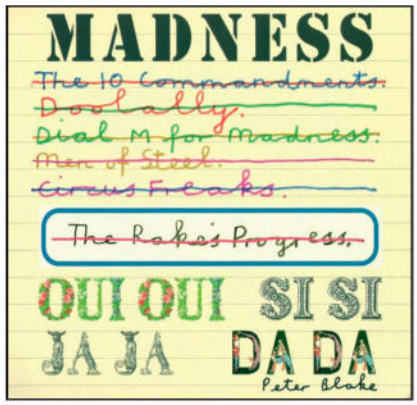
82 Stiff HIT TV1 **COMPLETE MADNESS** (LP, g/f) **£7**
86 Zarjazz JZLP 2 **UTTER MADNESS** (LP) **£8**
90 Virgin VVIP 107 **IT'S... MADNESS** (LP, 1,000 only) **£50**
91 Virgin VIP VVIPD 115 **IT'S... MADNESS TOO** (CD) **£2**
92 Virgin V2692 **DIVINE MADNESS** (2-LP, g/f) **£25**
17 Union Square Music USMTVQLP018 **FULL HOUSE (THE VERY BEST OF MADNESS)** (4xLP, g/f, pop up) **£60**
18 BMG BMGCAT220LP **I DO LIKE TO BE B-SIDE THE A-SIDE (LP)** **£115**
20 Union Square Music USMTVLP018 **FULL HOUSE (THE VERY BEST OF MADNESS)** (LP) **£20**
21 BMG BMGCAT500LP **I DO LIKE TO BE B-SIDE THE A-SIDE VOLUME TWO** (LP, 2,000 only) **£20**
23 BMG BMGCAT621LP **I DO LIKE TO BE B-SIDE THE A-SIDE VOLUME THREE** (LP) **£18**

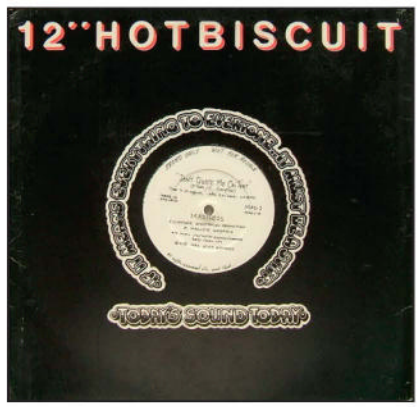
SELECTED REISSUES

87 Virgin VS 786 **Our House/Walking With Mr. Wheeze** **£15**
99 Virgin MADBOX 2 **THE LOT** (6CD box set of first 6 studio albums) **£40**
00 Simply Vinyl SVLP 309 **DIVINE MADNESS** (2LP) **£35**
10 Size 12 SIZE 1001 **ONE STEP BEYOND** (2x10", g/f, printed inner, lyric insert, 1,000 only) **£52**

SELECTED RARITIES, PROMOS AND CURIOS

80 Stiff BUY DJ 71 **Night Boat To Cairo/Deceives The Eye** (7", promo) **£15**
80 Lyntone LYN 8680 **Patches Brings You A Few Minutes Of Madness** (7", flexi-disc, single sided, freebie with Patches magazine, No. 88) **£2**
80 Stiff MAD 1 **Don't Quote Me On That/Swan Lake** (12", promo, 500 only) **£50**
81 Stiff GRAB 1 **THE MADNESS PACK** (6 x 7" in clear plastic folder) **£20**
81 Event 2 **EVENT: THE MADNESS FLEXI DISC** (7", flexi-disc, single sided, material from Take It Or Leave It film) **£6**
81 Lyntone LYN 10208 **Take It Or Leave It** (7", flexi-disc, single sided, yellow, free with Take It Or Leave It magazine) **£3**
81 Lyntone LYN 10719 **Carols On 45** (7", flexi-disc, blue, clear, free with Nutty Boys Comic #4) **£7**
82 M.I.S. (no cat. no) **THIRTY MINUTES OF CULTURE** (fan club cassette) **£25**
82 FLEXIPOP 019 **My Girl (Ballad)** (7", flexi-disc, one sided, green or clear, free with Flexipop magazine No 19) **£4**
83 Stiff BUYDJ 169 **Madness (Is All In The Mind)/Tomorrow's (Just Another Day)** (7", promo, blue labels) **£22**
84 Lyntone LYN 15280/81 **Inanity Over Christmas/Visit To Dracstein Castle** (7", flexi- disc) **£8**
85 Lyntone LYN 16676 **From Us.. To You... Your Flexible Friend** (7", flexi-disc, single sided) **£17**
85 Lyntone LYN 16981 **Samantha/Mad Not Mad** (7", flexi-disc, single sided) **£15**
89 2-Tone TTP1 **THE SPECIALS: Rudi, A Message To You/Ghost Town//SELECTER: On My Radio/ MADNESS: One Step Beyond** (7", promo, 40 only) **£200**





From The Vaults

Reissues, remasters and compilations

Not Like Everybody Else

Second instalment of Ray Davies & co.'s 60th anniversary celebrations is a winner. *By Jamie Atkins*

The Kinks

The Journey – Part 2

★★★★

BMG 4050538897685 (2CD, 2LP)

Sixty years on and The Kinks are still doing things their way. They were always that bit worldlier, stranger, and more knowing than their peers and – though it's been 30 years since their last album, *Phobia* – that inherent otherness still cuts through everything they do. Not for them the neat, chronologically compiled anniversary greatest hits set. Instead, Ray (and, let's be honest, this all feels very Ray) has compiled *The Journey*, a two-part (so far) series with each volume split into thematically arranged groups of songs. Earlier this year, *Part 1* broadly explored themes of coming of age, love, existential dread and fame using material up to 1975's *Schoolboys In Disgrace*.

The Journey – Part 2 is, again, split into four parts. Over the course of its 34 (CD) or 27 (vinyl) tracks, Davies pieces together the story of "The Journeyman". The first section (The World Around The Journeyman Starts To Crumble As His Life Is Turned Upside Down) begins ferociously with the tangy stomp of Till The End Of The Day, brash with the unshackled abandon of youth. The first of many abrupt shifts of mood comes with the blues chug of 1974 US single Preservation, which introduces Flash, a villainous figure hell-bent on terrorising the land in the name of self-preservation.

Davies follows it up with the ever-snappy rush of David Watts, the masterful melancholy of This Time Tomorrow (the alternate take from 2020's *Lola* set), and the withering knees-up of A Well Respected Man – or class conflict, followed by uncertainty, then anti-establishment thinking if we're looking for a thread. Musically though, Davies is creating juxtapositions that encourage the listener to look at songs differently, rather than a sequence which sustains a mood or songs that complement each other. This is confirmed by a hairpin turn into Monica's dusky shuffle, then the jugband country of Scrapheap City (from *Preservation Act 2*, with Maryann Price on lead vocals, rather than the bluesier Ray vocal B-side). On vinyl, that's where side one and the album's first part ends while the CD adds the glammy swagger of *Preservation Act 2*'s He's Evil.

The second part finds "the journeyman led astray by ghosts and a dark angel". The idea that corrupting (and perhaps enlightening) exterior forces are at play is brought home by Lola, the world-weary Animal Farm, the lurching malevolence of Dave's Creepin' Jean (with a new mix from Ray), and the cutting Stones pastiche of Money Talks (again, with Ray remix). Meanwhile, the inclusion of Sunny Afternoon, the baroque Ray'n'Dave psychodrama of Two Sisters and drone marvel See My Friends encourages alternative readings. Again, the CD adds extras – the slightly overlooked mid-60s trio of the slinky No Return, Don't You Fret (a showcase for overdrive abuse) and jerky mod stomp I Need You.

Part three (Our Journeyman Is Seduced By Those Ghosts And Demons Of The Underworld And Searches For His Lost Innocence) begins by cannily showcasing *Face To Face*'s tempestuous Rainy Day In June. There's a one-two that casts a critical eye over Carnaby Street fripperies (Dedicated Follower Of Fashion), before lamenting the pop culture and youth tribes of Davies' youth (Where Are They Now?). Strange and potentially misunderstood characters follow (Wicked Annabella, Susannah's Still Alive), along with bad influences (Alcohol, the "mechanical nightmare" represented by 20th Century Man and Artificial World). The idyllic Sitting My The Riverside offers a dreamy respite from the ills of the world.

The final part (Despair Turns To Elation As Journeyman Overcomes His Fear. Reunites With Old Friends) begins with three previously unreleased live tracks – Starmaker, Slum Kids and Face In The Crowd – taken from the same June 1975 New Victoria Theatre show that was mined for bonuses on the 1998 CD reissue of *A Soap Opera*. The Kurt Weill-goes-to-Blackpool silliness of Holiday Romance offers a breather before the closing triple whammy of Big Sky, Lincoln County and God's Children ask the biggest of questions, revel in debauchery and find redemption.

Yes, the themes might be contrived and not always consistent but that's Ray's prerogative – *The Journey – Part 2* offers a new way to appreciate a goodly chunk of the work of one of the greatest songwriters of our time. And the absence of Autumn Almanac, Come Dancing, Victoria, Set Me Free, Everybody's Gonna Be Happy, Living On A Thin Line (name your favourite) suggests that there's more to come.

Q&A

Dave Davies on sci-fi, painting and pints in the Clissold.

Are there any songs that you insisted made it on to the album?
Well, no, it was kind of obvious that there were certain songs we had to put on. It's like if we didn't put You Really Got Me on the first one. Of course, things like Wicked Annabella had to be on there.

Both parts of *The Journey* have been split into thematic suites. At the time of recording, would you ever have discussed things like the themes behind songs as a band?
What tended to happen in those days, and still does happen, was that the themes just kind of suggest themselves. I like to think it's always been a very organic process. Ray would come up with a general theme for the song and then we'd kind of embellish on that as we went along in the recording. We'd just pick it up, really.

Does hearing any of this stuff now transport you to the time or place when you are recording it or playing it live?
Yeah, absolutely because there's nothing more evocative, or good at reminding you of things, than music. Especially if you hear a piece of music you like. It all comes back to you – what was happening, where you were. Obviously, there are lots of Kinks songs that I love but there are special ones. I always thought that God's Children was a very underrated piece of music, that will always stand out in my mind as a Ray classic.

The mid-70s tracks on the set say a lot about where you and Ray thought we as a society were headed. Do they seem prescient now to you?
Yeah, it's curious, isn't it? Ray could probably answer it better, but in the writing process sometimes you think you're writing about something new, but you're writing about something that's to come. It's really weird. But when you think of any good sci-fi writers – someone like Philip K Dick, he's a favourite of mine – he'd write about the future. Music is like that as well. It can be a prophetic exercise, writing. I think the trick is not to worry about it too much.

> "I always thought that God's Children was a very underrated piece of music"

The Kinks always wrote about normal people from normal places, like on Slum Kids and David Watts here. Do you feel you did that differently to other groups?
Slum Kids has always been a special song to me because the background of it really is about me and Ray's life growing up, and then it goes somewhere more extensive than that, and futuristic. And likewise, I often smile to myself when I think of Scrapheap City.

People often focus on tensions in the band when perhaps that's the sort of thing that any family might go through. What, for you, was the happiest time in The Kinks?
I don't know, maybe it's yet to come. When I look back, it just seems amazing that we did all this stuff. It never ceases to amaze me. We've talked about doing things together over and over. We'll see what happens. I'm going back to Muswell Hill next week when I get back from New York. I still pop by The Clissold Arms for a pint or two. And I'll catch up with Ray and we'll see where we are with everything. I'm working on solo material, but I have got some ideas for Kinks songs, if Ray's up for it, anyway.
As told to Jamie Atkins

The Kinks: the journeymen settle in for the long haul

Photo (The Kinks): Getty, (Dave Davies) Al Pereira

JAZZ COLLECTOR

By Charles Waring

Regarded as one of Japan's leading jazz drummers, **TATSUYA NAKAMURA** (not to be confused with the same-named punk rock tub thumper) is still musically active at 78. Mentored by Roy Haynes, Nakamura went on to play alongside Pharoah Sanders, Richard Davis and John Hicks in the 90s band, New York Unit. He's also recorded numerous solo albums, including 1984's excellent ***Locus*** (★★★★ **BBE**), originally released on the Sea Horse label and now revived as part of BBE's *J Jazz Masterclass* series. Surrounded by impeccable musicians in the shape of guitarist Kazumasa Akiyama and trumpeter Shinobu Fujimoto, Nakamura creates exploratory jazz of the highest quality, ranging from gnarly electric jazz-rock to celestial soundscapes. The excellent title track channels the spirit of Miles Davis's Right Off, taken from the trumpeter's *Jack Johnson* album.

Another superlative jazz album from a Japanese musician is the 1961 self-titled LP by the **TOSHIKO MARIANO QUARTET** (★★★★ **Candid**). Better known as Toshiko Akiyoshi, Japan's first famous jazz export, the prolific Manchuria-born pianist, who's now 93, married US alto saxophonist and Mingus associate Charlie Mariano in 1959 and she cut several albums with him, including this hard bop style outing. His expressive mellifluous alto is a salient feature of the album, which features all-original material.

Akiyoshi's delicate piano filigrees and penchant for gently swinging, bluesy grooves bring to mind the light-fingered playing of **WYNTON KELLY**, who rose to fame in Miles Davis's famous late 50s band. Three Kelly solo albums from the late 50s and early 60s (*Kelly Great*, *Kelly At Midnite* and *Wynton Kelly!*) feature on ***Four Classic Albums*** (★★★ **Avid**), which also includes the New York pianist's contribution to trumpeter **DON SLEET**'s ***All Members*** album.

From the same UK label is ***Four Classic Albums*** (★★★★ **Avid**), the company's second compilation devoted to the 50s oeuvre of **ART FARMER**, a particularly lyrical trumpeter and flugelhornist overshadowed by the more famous Dizzy Gillespie, Miles Davis and Clifford Brown. Farmer joined forces with saxophonist Gigi Gryce in 1955's *When Farmer Met Gryce* and is accompanied by the Quincy Jones Orchestra on '57's lush-textured *Last Night When We Were Young*. 1956's hard bop-flavoured *Farmer's Market* features the excellent Hank Mobley and Elvin Jones, while 1960's *Art* spotlights pianist Tommy Flanagan. A sublime portrait of a forgotten master.

The multi-Grammy winning drummer and jazz educator **TERRI LYNE CARRINGTON** launched her career at 26 in 1981 with ***TLC & Friends*** (★★★ **Candid**), which is noteworthy for its impressive sidemen, including jazz heavyweights George Coleman, Kenny Barron and Buster Williams. Carrington, who had only played the drums for nine years back then, holds her own in such stellar company, impressing with her nuanced and highly skilled drumming.

Later in the 80s, Carrington appeared on **JOHN SCOFIELD**'s 1988 album *Flat Out*. Now 71, the prolific Ohio-born guitarist, noted for his distinctively lean and acerbic sound, has explored much musical ground since then and returns with ***Uncle John's Band*** (★★★★ **ECM**), a double album featuring bassist Vincente Archer and drummer Bill Stewart. With its wide range of material, from folk and acid rock to bebop and jazz standards, the album highlights Scofield's *sans frontieres* eclecticism. Among the highlights are quirky reimaginings of Bob Dylan's Mr. Tambourine Man and Neil Young's Old Man.

Another, but very different, guitar-led trio session released on Manfred Eicher's Munich-based label is **WOLFGANG MUTHSPIEL**'s ***Dance Of The Elders*** (★★★ **ECM**), where the Austrian fretboardist is joined by Scott Colley and Brian Blade. The music is ethereal, atmospheric, spacious, and slightly enigmatic, perfectly embodying ECM's dreamscape jazz aesthetic.

Norway's **ESPEN ERIKSEN TRIO**, augmented by noted British saxophonist **ANDY SHEPPARD** on new record ***As Good As It Gets*** (★★★★ **Rune Grammofon**), also offer a quintessential example of contemporary European jazz. Eriksen's recordings are noteworthy for their pristine Scandi elegance although the presence of Sheppard adds a soulful warmth that thaws out some of the trio's cool, piano-led soundscapes.

Even though it begins with a simmering ambient groove called Firedancer, there's a pronounced glacial chill to **EIVIND AARSET** and **JAN BANG**'s ***Last Two Inches Of Sky*** (★★★ **Punkt Editions**), an album will appeal to those enamoured of immersive filmic soundscapes. Listen out for a surprising cameo from ex-Labelle singer Nona Hendryx on Legion, a mesmeric dance track that channels the trippy darkness of Massive Attack.

Much more down to earth is ***Live At Jazzcup*** (★★★ **Stunt Records**) by the "Emperor of the organ", **CAESAR FRAZIER**. A Florida-born acid jazz architect whose old 70s records were sampled by rappers Kanye West and Common, 76-year-old Frazier shows that maturity is no obstacle to creativity on a nine-track set that blends funky self-penned sizzlers with stirring soul-jazz remakes of Prince's Thieves In The Temple and Bread's Make It With You.

Out of a different bag is the extraordinary ***Zodiac Suite*** (★★★★ **Mack Avenue**), **AARON DIEHL & THE KNIGHTS**' ambitious orchestral recreation of a largely unheralded 1945 recording by the pioneering female pianist Mary Lou Williams. Diehl, also a pianist, has brought the astrological-themed twelve-track work to life in a uniquely vivid way, revealing the depth of Williams' talent as a jazz composer and conceptualiser.

The freewheeling **VERONICA SWIFT** bedazzles on her eponymous third album (★★★★ **Mack Avenue**), which finds the 29-year-old Virginia chanteuse fusing bebop scatting with baroque choral music (I Am What I Am) and merging classical Italian opera with bossa nova (Chega De Saudade) as well as adding elements of funk, soul, blues, show songs and even punk rock (Don't Rain On My Parade). Evidently, Swift is a singer who likes to take risks and here, rather than falling flat on her face, she simply soars sublimely.

Compared with Swift's scattergun approach, British singer **IMOGEN RYALL**'s solid, well-grounded ***Sings The Charles Mingus/Joni Mitchell Songbook*** (★★★ **Rubicon Jazz**) might seem to some like a tame affair. But it's a tasteful, considered take on classic Mingus and Mitchell tunes, mostly sourced from the latter's 1979 album *Mingus*.

Staying in the UK, guitarist **ROB LUFT** returns with his third Edition opus, the gorgeous Dahab ***Days*** (★★★ **Edition**), presenting ten blissed-out soundscapes inspired by a picturesque Egyptian town.

Finally, multi-instrumentalist and Ruby Rushton leader **TENDERLONIOUS** delves into his musical roots with ***You Know I Care*** (★★★★ **22a**), his first recording where he exclusively plays alto saxophone. It's a heartfelt homage to some of his jazz heroes, including Jackie McLean, Duke Pearson, Clifford Jordan and Wayne Shorter, whose material he brings a fresh perspective to.

Ash Ra Tempel

Ash Ra Tempel

★★★★★

MG.ART MG.ART 611 TV (LP)

German trio's visionary debut reissued in black/transparent vinyl variants

Formed by guitarist Manuel Göttsching, drummer Klaus Schulze, and bassist Hartmut Enke, German collective Ash Ra Tempel arrived seemingly fully-formed on their 1971 debut album, taking cues from the psych-tinged blues rock of Jimi Hendrix and melding it with electronics and free jazz improvisation to create shimmering new forms. Two extended side-long tracks make up the album. Opener Amboss begins with Göttsching's guitar waves creating a darkly transcendental atmosphere before Schulze's tribal drumbeats kick off a freewheeling guitar and drums freakout. Traummaschine is a calmer affair, a 25-minute dreamlike ascent to the heavens which largely dispenses with percussion in favour of ethereal vocals, distorted guitar strums and cosmic drones of uncertain origin. Reissued on vinyl with the all-important foldout cover that helped make the original so devilishly collectable, the album stands at the creative apex of Germany's mythical kosmische scene. Essential. *Paul Bowler*

Brian Auger's Oblivion Express

Complete Oblivion

★★★★

Soul Bank Music SBM 025 (6CD, 6LP)

Augers well for reassessment

With a CV weighty enough to concuss a hippo, Hammond hero Brian Auger is long overdue a seat at the top table, so this six-disc salute should prompt a reappraisal. What strikes you immediately is how consistently upbeat Auger's approach is. The notes roll off his fingers as naturally as droplets of water. The earliest material here resembles party-scene music for Johnny Alucard-era Hammer films – no greater praise – while Oblivion Express (the song) even out-Fireballs Deep Purple. By the time of the 1972 third album *Second Wind* the *mise en scène* is noticeably funkier, with *Hindenburg*-lunged vocalist Alex Ligertwood momentarily appearing to pop some shirt buttons en route to Santana. The following year's *Closer To It* is, however, the peak: a wall-to-wall masterpiece of serene grooviness. Compared To What is a collective wet dream for the James Taylor Quartet, while Light On The Path could be Can in civvies. *Oregano Rathbone*

David Axelrod

Songs Of Innocence

★★★★

Capitol/Elemental 700204 (LP)

Groove-laden gem

After rising to fame producing albums for jazz saxophonist Cannonball Adderley and psych-rockers The Electric Prunes, Axelrod was given a recording contract by Capitol Records in 1968, which resulted in this extraordinary album, a suite of self-composed orchestral tone poems inspired by William Blake's visionary poetry. A pioneering mash-up of symphonic orchestral music, jazz, and acid rock, *Songs Of Innocence* was largely ignored until the late 90s and early 2000s when its mesmeric grooves began attracting attention from the likes of Eminem and J Dilla who sampled the album, transforming it into an unlikely

hip hop touchstone. 55 years on, *Songs Of Innocence*'s fusion of flavours still sounds prescient and groundbreaking, anticipating a future where genre-blurring is the norm rather than an exception. *Charles Waring*

Barclay James Harvest
Baby James Harvest
★★★★
Esoteric PECLEC 52842 (4CD/Blu-ray)
Oldham prog-rockers' fourth record

Fans of 70s prog have long since made up their mind about Barclay James Harvest. If this update of the Lancashire quartet's fourth album and last EMI offering from 1972 will make few converts, it may cause existing followers to reassess. Its booklet reveals the seeds of a future split with influential keyboardist Woolly Wolstenholme, whose physical absence from recording sessions was due to concentrating on his magnum opus, the Abbey Road orchestrated track Moonwater… on which none of the others actually played.

A schizophrenic effort, then, but one much enhanced by a Stephen W Tayler remix which adds to the sonic splendour. Mono and stereo discs of a *BBC In Concert*, the band's only broadcast with a live orchestra, plus a Blu-ray 5.1 mix complete a surprisingly compelling package. *Michael Heatley*

Brinsley Schwarz
Thinking Back – The Anthology 1970-75
★★★
Lemon CDLEM 7 BOX 250 (7CD)
Last orders for pub-rock stalwarts

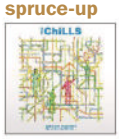
Best known as Nick Lowe's first band of note, the Brinsleys were more than that – as evinced by guitarist/vocalist Ian Gomm's involvement in this career-spanning clamshell box. He not only supplies sleevenote info but also *It's All Over Now*, a long-unreleased studio album from 1975 that contains the first version of Lowe solo hit Cruel To Be Kind. Lowe has rarely returned to the catalogue live save for the ubiquitous Peace Love And Understanding.

Many of the bonus live cuts date from 1972's *Greasy Truckers Party* and, while excellent, will already be owned by most interested parties. So it's the packaging that counts, and that is exemplary. As for the music, it is prime UK Americana before the term existed. *Michael Heatley*

John Carpenter
Anthology II (Movie Themes 1976-1988)
★★★★
Sacred Bones Records SBR 324 (CD, LP)
Genre cinema godhead stalks and scores again

After sundry reissues, reboot scores and archive raids, pulp pioneer John Carpenter's gift for DIY synth-scoring keeps giving with this second set of re-recordings. The high-anxiety beats and banked chords of *Halloween III*'s pulsing Chariots Of Pumpkins reassert his flair for sculpted tension, beefed up by wingmen Daniel Davies and son-of-John Cody with no loss of precision. 69th St. Bridge channels *Escape From New York*'s clock-watching pitch with synth jabs and metronomic jitters, and there's fun too with the hair-metal guitars and street-ruck rhythms of *Big Trouble In Little China*'s The Alley (War). Two *Halloween II* cues, meanwhile, build on the original's perfection impeccably. Carpenter's range impresses elsewhere, Julie's Dead and Fuchs generating sorrow and atmosphere respectively, before Laurie's Theme mounts a matchless distillation of his genius: minimalist, menacing, majestic. *Kevin Harley*

The Chills
Brave Words
★★★★
Fire LP-FIRE-673-C (2CD, 2LP)
Cult Kiwis' debut gets a spruce-up



Dunedin's finest had been making music for seven years by the time they released their Mayo Thompson-produced debut album in 1987, but the mastering was botched, suffocating the band's characteristic dynamism. This new cleaner mix by Greg Havers, eliminates those layers of haze and muddy reverb, ensuring Martin Phillips' genius songwriting – midway between The Go-Betweens' literary charm and the kookily macabre psych of Blue Orchids – finally gets the treatment it deserves. *Submarine Bells* was still a few years away, but many of the songs here are just as memorable, particularly the perfectly structured Push, the indie dancefloor favourite Look For The Good In Others And They'll See The Good In You and the sublime Night Of Chill Blue, as atmospherically perfect as Pink Frost. *Johnnie Johnstone*

The Cranberries
To The Faithful Departed
★★★
Island 5570947 (3CD, LP/2LP)
Deluxe reissue for Irish indie-rockers' third

The follow-up to their all-conquering second album *No Need To Argue*, this 1996 album serves as a snapshot of the time when it was released. Songs such as Bosnia and Free To Decide, referring to military conflicts in Sarajevo and Chechnya, co-exist with reflections on personal history (folk-tinged The Rebels) and love songs, both poignant (When You're Gone) and electrifying (You Can Go Your Own Way). Remastered by John Dent, the deluxe edition expands the scope by adding previously unheard slower-paced demos produced by Tears For Fears' Tim Palmer and hinting at what the album would have been like if the band hadn't eventually decided to work with Bruce Fairbairn. There are early mixes and live versions aplenty, with the latter showing just how well suited they were to arenas. *Irina Shtreis*

The Darkness
Permission To Land… Again
★★★
Rhino/Atlantic 5054197570216 (2CD/4CD/DVD, LP/5LP)
Anniversary edition of an ass-kicking calling card

A debut album selling close to three million copies worldwide meant, for a while, Lowestoft quartet The Darkness were a Very Big Thing, and much of *Permission To Land* holds up well 20 years on. There's still a freshness and robust wit to its glam metal default setting, distinguished by frontman Justin Hawkins' extraordinary falsetto, although the numerous extras on this box set risk repetition fatigue.

Augmenting the original records 10 tracks with a disc of demos, B-sides and non-album singles is fine and dandy, but the inclusion of three separate live shows is perhaps something strictly for the diehards. Still, there's no denying the joyously pompous celebratory rock shapes thrown by, especially, Friday Night and Growing On Me. *Terry Staunton*

NOW ON DEMON

Half-Speed Master Editions

These **new editions** have been expertly mastered at **AIR Mastering** from the **original stereo tapes** using precision **half-speed mastering. Half-speed mastering** is a vinyl cutting technique that improves groove accuracy and transient information creating an **incredibly detailed stereo image with a natural high frequency response.** Both albums are presented in their **original sleeves**, pressed on **180 gram heavyweight black vinyl**, featuring an **obi strip** and housed in a **poly-lined inner sleeve,** with **all the lyrics and credits on the 4-page insert**.

BELINDA CARLISLE
RUNAWAY HORSES

Belinda's **third album** features no less than **six hit singles**: **"Leave A Light On"** (featuring a **George Harrison** guitar solo), **"La Luna", "Runaway Horses", "Vision Of You", "(We Want) The Same Thing"** and **"Summer Rain".** The album was released in October 1989 and reached number 4 in the UK, earning a **platinum disc**, as it **also did in Canada, Australia and Sweden, and a gold disc in the US.**

LABI SIFFRE
LABI SIFFRE

Labi Siffre burst onto the **UK's blossoming singer-songwriter scene** with his **debut album in 1970**, alongside contemporaries like Elton John, Bill Fay and Mike D'Abo. Featuring **early hit "Make My Day"** and **"A Little More Line",** the album was **arranged and produced by Ian Green**, noted 60s hit arranger. **The 4-page insert** also features **annotation** by Alan Robinson **based on a 2015 interview** with Labi Siffre himself.

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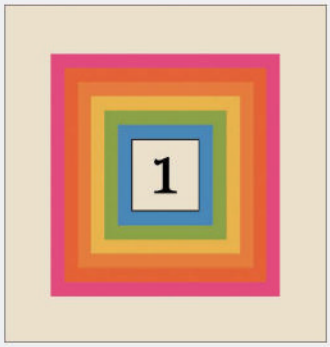
SOUL COLLECTOR

By Lois Wilson

In the period since **LACK OF AFRO**'s last album, 2020's *I'm Here Now*, their mastermind Adam Gibbons has been through the ringer, splitting from his spouse and spending time in rehab. But after a trip to Muscle Shoals' Fame studios, he got his musical mojo back and ***Square One*** (★★★★ **Bastion Music Group**), his eighth album is arguably his best yet, capturing Gibbons at his most energised and positive since his 2007 debut *Press On*. The highpoints are many and include the infectious flared groove of All Night, the tough wah wah and horn blast of Wide Open and the ecstatic Loving Arms, which features the gorgeous Bobby Womack-esque vocal of Greg Blackman.



THE FAITHFUL BROTHERS are an eight-piece led by the exceptionally talented Yashiv Cohen, also founder of the Tel Aviv Soul Club and singer with Acid Jazz group Men Of North Country. The group also include Tel Aviv soul club deejays and avid record collectors Johnnie and Bin Newman and their name is a nod to the northern soul slogan Keep The Faith. Perhaps unsurprisingly then, their self-titled debut (★★★★ **Mr Mellow's Music**) is filled with classic-sounding northern soul, the kind that would have been spun at the Golden Torch and in the early days of Wigan Casino, tracks such as Dance My Hurt Away, which pins terrifically sad lyrics to an uplifting beat and sounds scarily authentic and utterly brilliant.

THE BAMBOOS' ***This Is How You Do It*** (★★★★ **Pacific Theatre**) is their 11th LP and follow-up to 2021's *Hard Up*. It captures the Melbourne group, built around the nucleus of producer Lance Ferguson and vocalist Kylie Auldist, under the influence of disco as evidenced by the infectious glitter ball twirl of Ex-Files and the Roy Ayers-like Midlife Glow which features MC Ozzy Moore.

ROBERT FINLEY is a 69-year-old north Louisiana singer songwriter who made his debut in 2016 with *Age Don't Mean A Thing*. ***Black Bayou*** (★★★★ **Easy Eye Sound**) is his fourth album, which like the interim two, 2017's *Goin' Platinum* and 2021's *Sharecropper's Son*, is produced by Dan Auerbach. Unlike those two though, the 11 songs weren't written before going into the studio, instead they worked up the material from loose studio jams – woodshedding – with a band featuring drummers Patrick Carney (Auerbach's partner in The Black Keys) and Jeffrey Clemens (G. Love & Special Sauce), bassist Eric Deaton, and Hill Country blues guitarist Kenny Brown along with vocalists Christy Johnson and LaQuindrelyn McMahon, Finley's daughter and granddaughter. Recorded in one take, the result is spectacular; Finley switching from gifted storyteller (the lively Alligator Bait) to astute social commentator (the plaintive Nobody Wants To Be Lonely) over rockin' blues and soul.

Formerly the Cavaliers, the Sensations, from Philadelphia were led by Yvonne Baker, who sang like a more shrill Dinah Washington, and **YVONNE BAKER AND THE SENSATIONS'** ***Let Me In, Again! 1955-1962 More Roots of Philadelphia Soul*** (★★★ **Jasmine**) brings together their recordings for Atco and Argo; for the former, Yes Sir, That's My Baby and Please Mr Disc Jockey; for the latter the far superior northern soul perennials Music Music Music and the title track which yielded the group's biggest hit, a US number 4 in 1962. Baker would later gain fame for her solo recording You Didn't Say A Word on Parkway, a spin on the rare soul scene worth £300 today.

When Gil Scott-Heron requested Flying Dutchman to give equal billing on his album sleeves to his musical partner Brian Jackson, they refused so he left the label and signed to Strata East, who agreed to. **GIL SCOTT-HERON & BRIAN JACKSON**'s ***Winter In America*** (★★★★ **Culture Factory**) from 1974 is their only album for the label but it's a real humdinger and one of their best. Initially titled *Supernatural Corner* and conceived as a soundtrack to the experiences of an Afro-American Vietnam vet returning home, it quickly evolved into a more broad brush exploration into humanity's plight. It's poignant, intimate, scored by Jackson's gentle washes of Fender Rhodes and piano although The Bottle, Gil's empathetic detailing of the life of an addict is unquenchable funk with Jackson's frenzied flute blowing and H2Ogate Blues a coruscating live ad-lib.

SUSAN TEDESCHI's ***Just Won't Burn*** ★★★★★ **Fantasy**) is the Boston singer and guitarist's thrilling 1998 debut. It was recorded in Brookline, MA with Buddy Guy producer Tom Hambridge and features the late Sean Costello. It drew inevitable comparisons to Janis Joplin and Bonnie Raitt at the time and Tedeschi even covers John Prine's Angel From Montgomery, a Raitt live staple. But she was her own woman from the start – see the impressive It Hurt So Bad and Rock Me Right. This 25th anniversary edition is expanded with previously unissued album outtakes including a swaggering Voodoo Woman, originally by Koko Taylor, and a fantastic 2022 NYC concert performance by the Tedeschi Trucks Band, Tedeschi's group with her husband Derek Trucks.

The Darling Buds
Killing For Love
★★★★
Cherry Red CRCDBOX 152 (5CD)
Indie-pop greats get deserved bumper retrospective

Still better, and less blokey, than the Ramones. This fizzing, five-disc treasure gathers South Wales' finest's albums plus singles and rarities (including blazing live cuts from Chicago, although their cover of Georgy Girl is absent). Building on initial press buzz, 1989's *Pop Said...* was a sheer blonde sugar rush, with Andrea Lewis' vigorous voice and Harley Farr's killer guitar driving your endorphins to El Dorado with no brakes. Let's Go Round There remains as confidently irresistible as pop gets. *Crawdaddy* (produced by Stephen Street) and *Erotica* (released a fortnight before Madonna's album of the same name) showed considerable evolution and teases and twists, but the attention of the circus had wandered off. *Killing For Love* is bursting with youth and life.
Chris Roberts

Dinosaur Jr
Where You Been – 30th Anniversary Splatter Vinyl Edition
★★★★
Cherry Red PBRED 757X (LP)
Slacker rockers' classic fifth effort

On 1991's *Green Mind*, Dinosaur Jr frontman J Mascis had played almost every instrumental part himself. Its follow-up, 1993's *Where You Been,* was recorded as a full band, with Murph permitted to drum throughout and Mike Johnson appointed as the trio's latest bassist. With production that was much crisper than the earlier, murkier records, the result is a contender for Dinosaur Jr's best album. Mascis' songwriting was on fine form. His drawled lyrics were as emo as ever, while the guitar solos displayed even greater expression, as if plucked by the fingers of Orpheus. Unlike 2019's expanded version, there are no bonus B-sides or Peel session songs included here, so the selling point is the splatter vinyl in Mascis' favourite colour of purple.
JR Moores

Duster
Stratosphere
★★★★
Numero NUM 925
(CD, LP, Cassette)
Acclaimed slowcore outfit's iconic debut turns 25

Formed in 1996 by Clay Parton and Canaan Dove Amber, Duster released two full-lengths to little fanfare before taking a break in 2001. It was a hiatus that lasted almost 20 years. Since reforming in 2018, the San Jose band have released two more albums but in celebration of its 25th anniversary, their debut *Stratosphere* – which has since grown greatly in stature and influence – is getting reissued (again). Its lo-fi meanderings – melancholy with or without vocals – sound both intensely personal and otherworldly, both reaching for and emanating from the stars. A sped-up version of Inside Out has become a TikTok phenomenon, but don't hold that against this stunning collection of disturbing sci-fi lullabies. It remains an important, bona fide classic of the genre.
Mischa Pearlman

Dave Evans
Elephantasia
★★★★
Earth Records EARTH 051 (CD, LP)
First reissue for 70s Britfolk gem

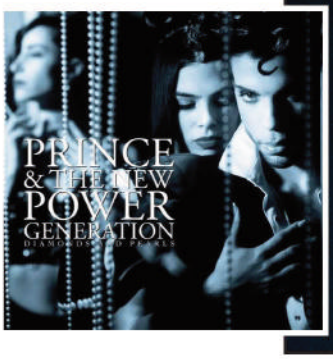
For nearly 10 years, Fire Records offshoot Earth have provided an invaluable service to lovers of all things loosely labelled as "folk". Back in 2018, their reissue of Bangor-born guitarist Dave Evans' 1971 debut *The Words In Between*, originally released on Ian Anderson's Bristol-based label The Village Thing, shone a light on the songs and lilting vocals of an undersung talent best known for his mid-70s instrumental recordings for Kicking Mule. Evans, who died in April 2021, released *Elephantasia* followed the year after and is another keeper – more progressive than his debut, with a predilection for tape manipulation creeping in on the title track and Lady Portia and jazz (St Agnes Park), American primitive (Ten Ton Tasha) and blues (Take Me Easy) influences kicking in.
Jamie Atkins

Electronic
Get the Message: The Best Of Electronic
★★★
Parlophone 5560895 (2CD, 2LP)
The sometimes sublime supergroup collated

Electronic were a burst of acid indie-pop distilled from two of 80s Manchester's most enduring sounds: the pairing of Bernard Sumner's voice and Johnny Marr's guitar, with occasional guests. They created a great album's worth of material, albeit spread over three albums bearing decreasing creative returns. From the excellent, self-titled debut comes the bittersweet glory of Getting Away With It (Neil Tennant's presence improves on perfection), Get the Message and Feel Every Beat, with the second Tennant collaboration Disappointed and key songs from 1996's less electronic but still deeply enjoyable *Raise the Pressure* (Forbidden City, the Karl Bartos-assisted For You) putting all their best work in one place. Yet this collection is perhaps too comprehensive; their latter work went blandly indie-rock, and the extra disc of B-sides and remixes is largely for the hardcore. *David Pollock*

Uncut Gems

Rich pickings for fans as multi-faceted gem from 1991 receives a Super Deluxe buff-up. *By Charles Waring*



Prince: diamond geezer

Prince & The New Power Generation

Diamond And Pearls (Super Deluxe Edition)

★★★★

Paisley Park/Sony Legacy 0603497843756 (7CD/Blu-ray, 12LP/Blu-ray)

In 1991, Prince's career reached a challenging crossroads. Just seven years after his world-conquering *Purple Rain* had transformed him from a punk-ass R&B upstart into an imperious pop monarch, his crown was beginning to slip. As the less-than-glorious sales figures for his *Lovesexy*, *Batman,* and *Graffiti Bridge* albums showed, his audience was rapidly shrinking. But Prince, still only 33, wasn't going down without a fight and he found his commercial mojo again with his 13th album, *Diamonds And Pearls*, which has now been remastered and reissued in several configurations, the pinnacle of which is a jaw-droppingly lavish 12LP Super Deluxe box set that is bolstered with sundry remixes, non-album B-sides, live performances (on both audio and Blu-ray) and most exciting of all, 33 previously unissued studio tracks plucked from "The Vault".

Although *D&P* shifted six million copies and outsold Prince's previous six albums, it has been given a rough ride by some critics over the years, decried for being too slick, hollow, and over-produced. Listening to the album now, there's certainly some truth in that perception. With its surfeit of infectious pop choruses and ubiquitous New Jack Swing and hip-hop elements, the album sometimes feels as if Prince was consciously aping sonic trends to take him back to the top of the charts. Indeed, there's a prevailing sense with *D&P*, that commerce had the upper hand over the "art for art's sake" ethos that defined most of Prince's previous oeuvre. The quirky, playful edginess that became his trademark had given way to a much safer approach.

It feels as if Prince was aping sonic trends

That's partly due to his new band, the New Power Generation, which although super-tight and furiously funky, was more rigid than The Revolution and thus less able to experiment or add idiosyncratic twists to the arrangements.

The NPG, given shared billing on *D&P*, allowed Prince to reconnect with his black roots, as singer/keyboardist Rosie Gaines told *Rolling Stone* in 1990: "Our thing was to help him get his audience back." Part of getting his (black) audience back was embracing hip-hop, a genre that Prince had mercilessly ridiculed on *The Black Album*, where he sang, "The only good rapper is one that's dead." But sometime between 1987 and 1990, Prince underwent a Damascene conversion and saw the hip hop light; as a consequence, he brought rapper Tony M on board the NPG, spotlighting him on the track Jughead, just one of several hip hop-tinged cuts on *D&P*.

But while some detractors accused Prince of betraying his authentic risk-taking self on *D&P,* the lead single Gett Off, a sampladelic hip-hop jam, was wildly unpredictable; in fact, it was one of the most daring and radical singles of his career. Elsewhere on *D&P*, a purer pop sensibility largely prevailed, crystallised by the scintillating title track, one of several cuts giving a platform to Rosie "Aretha-on-steroids" Gaines.

The album's outtakes show that the first configuration of *D&P,* assembled in late 1990, was much edgier; tracks like the brilliantly playful Schoolyard – a risqué number about an adolescent romance – and the hip-hop-stained Something Funky (This House Comes) were dropped from the final running order while Horny Pony and Call The Law were relegated to single B-sides.

Among the notable unreleased vault tracks from the same era that weren't earmarked for *D&P* is Alice Through The Looking Glass, a minimalist synth groove with echoes of 84's Erotic City, and a swinging jazz instrumental, Letter 4 Miles, which Prince recorded to mark Miles Davis' death. The bulk of the previously unheard material mainly comprises Prince's original versions of tunes he gave to other artists, which included Chaka Khan, Mavis Staples, Rosie Gaines, and pop chanteuse Martika. The beautiful Open Book, which he wrote for gospel-reared singer Jevetta Steele, is one of the set's gems but the fact that it is followed by Work That Fat, a greasy slab of humorous rap-funk – where Prince lowers his voice electronically to a sinister Bob George-like pitch – vividly illustrates the purple maestro's contradictory nature, revealing his ability to portray with equal conviction a sensitive poet and salacious jester.

The last two discs of the box set are devoted to a January 1992 gig recorded at Prince's Glam Slam nightclub, reminding us how electrifying he and the NPG could be in concert: The same gig is available on an accompanying Blu-Ray bolstered with a clutch of contemporaneous eye-catching promo videos. Bringing context and insight to the music in the boxset are five informative essays by Prince experts, including *RC*'s own esteemed purple guru Jason Draper.

D&P showed how Prince could still work his magic while operating in narrower artistic parameters. This wasn't the grandiose vision of *Purple Rain* or *Sign O' The Times* but rather revealed Prince operating in a new guise, as an artisan who was tuned into the pop and rap zeitgeist. But it wouldn't last. Reigning in his wildest creative impulses for mainstream acceptance would become intolerable and as the 1990s unfurled, he famously wrestled free from his obligations to Warner Bros, preferring artistic autonomy in order to create music without constraints or filters. But as *D&P* reveals, even by tying one hand behind his back to suppress the quintessential quirky part of himself, he could still surprise us and deliver transcendent work.

COLLECTING... *DIAMONDS & PEARLS*-ERA PRINCE

Gett Off

(No label or catalogue number, 1991) **£500**

This wildly psychedelic hip hop jam was the first taster of Prince's New Power Generation music. To test public reaction, he pressed up 1500 copies of an unmixed version as an exclusive limited-edition, one-sided 12" promo single, which came in a cover featuring his hand-drawn artwork. It was issued to DJs and radio stations on June 7th, 1991 to mark Prince's 33rd birthday and featured the Damn Near 10 Minutes mix, which is now finally available on the *D&P* Super Deluxe box set. The track's popularity prompted Prince to rejig *D&P*'s track list, inserting the newly recorded Gett Off at the expense of an older track, Horny Pony.

Diamonds & Pearls/Nothing Compares 2 U (Live At Glam Slam)

(NPG Records/The Prince Estate,19658701307, 2022) **£500**

Those who attended Paisley Park Studio's Prince Celebration, which took place between 2 and 5 June last year, each received a gratis copy of this numbered, limited-edition picture-sleeved 7" single recorded at Prince's Glam Slam nightclub in January 1992. Both performances are now commercially available as part of the *D&P* Super Deluxe reissue.

Insatiable

(Paisley Park/Warner Bros US PRO-A-5141, 1991) **£120**

A vehicle for Prince's erotically charged falsetto vocals, the smouldering Insatiable was the third single lifted from *Diamonds & Pearls*. The most collectible version of the tune is this white-label 12" promo manufactured by Specialty Records. Presented in a plain generic cover, it contained an edited version on the A-side with the longer album version on the flip.

Cream (Remixes)

(Specialty Records/Warner Bros PRO-A-5137, 1991) **£130**

This super-rare white label 33rpm test pressing featured nine Cream remixes, ranging from the super-funky NPG remix – which diluted the tune's inherent rock content – to Junior Vasquez's Housebangers mix, and Dave Friedlander's Ethereal Mix, a dreamy synth-heavy trance reworking of the tune.

Money Don't Matter 2 Night

(Paisley Park/Warner Bros W0091TP/9362-40421-0, Picture Disc) **£25**

One of *D&P*'s most sensitive and subdued tracks, this jazzy tune is a brooding existentialist meditation purportedly inspired by the Gulf War. The fifth single from *D&P*, Money Don't Matter 2 Night came out as a three-track one-sided 12" picture disc that included Push and Call The Law.

From The Vaults

John Fogerty
Blue Ridge Rangers
★★★
BMG 538666041 (LP)
John Fogerty
★★★★
BMG 53866011 (LP)
What the Creedence leader did next

When singer and songwriter John Fogerty brought Creedence Clearwater Revival to a close, he adopted the pseudonym Blue Ridge Rangers in 1973 for an album of country covers. Two years later, he followed up with an eponymous long-player of self-penned songs that will forever be remembered for anthemic, Quo-covered opening cut Rockin' All Over The World. The two albums could not be more different, Fogerty's hoarse tones the connecting factor. Their reissue follows his regaining control of his catalogue, and their organic music is somehow very appropriate to the 180gm vinyl format. *John Fogerty* is the more CCR-like thanks to the likes of Almost Saturday Night, but Jambalaya from its predecessor was a Top 20 US hit, proving the man's magic touch endured. *Michael Heatley*

Grateful Dead
Wake Of The Flood – 50th Anniversary
★★★★
Rhino 0603497833849 (2CD, LP)
Jerry and co reboot

The Dead's first studio album in three years marked a time of great change for the band on its 1973 release. Following the death of founding member and keyboardist Pigpen, the Dead regrouped, adding pianist Keith Goodchaux and his wife Donna on vocals. Goodchaux's jazz chops added a new dimension to a band who'd often called upon Pigpen's penchant for gutsy blues. A new subtlety informed the feather-light soul of Eyes Of The World, the Dixieland boogie of Mississippi Half-Step Uptown Toodleloo and the shimmering sadness of Stella Blue. This reissue adds Jerry Garcia's gorgeous home demos of Eyes Of The World and Here Comes Sunshine, plus a selection of live tracks from the 11 January 1973 show at McGaw Memorial Hall, Evanston.

Also check out the latest in *The Angel's Share*, the streaming-only series that adds two-and-a-half hours of revealing *Flood* studio outtakes, though, as ever, a physical release wouldn't have gone amiss.
Jamie Atkins

Charlotte Greig
Night Visiting Songs
★★★★
Harmonium Music HMLP 713 (LP)
First time on vinyl for self-released debut

There's versatile and then there's Charlotte Greig. In the early 80s she formed the feminist hip hop duo F-F-F-Female Force and by the end of the decade had established herself as a journalist and written *Will You Still Love Me Tomorrow?*, one of the definitive books on girl groups. She went on to immerse herself in English traditional music and, after stints in groups, recorded her debut solo album, 1998's *Night Visiting Songs* at home on a four-track cassette recorder. There is a meditative and fathoms-deep quality to Greig's hushed incantations. There's an uncanny beauty to the spare arrangements (harmonium, dulcimer, drum machine) and fragile vocals that calls to mind Young Marble Giants, had they ever spent prolonged periods of time at Cecil Sharp House. Greig went on to record four more albums, co-curate 2014's Lal Waterson tribute *Migrating Bird*, and write three novels and a play before her death from breast cancer in 2014. *Night Visiting Songs* is a fine place for those curious about the work of this remarkable woman to start.
Jamie Atkins

Richard Hawley
Now Then: The Very Best Of Richard Hawley
★★★★
BMG 4050538933949 (2CD, LP)
High watermarks from the Yorkshire Orbison

Awards have rained down on Sheffield singer-songwriter Richard Hawley for his debut stage musical *Standing At The Sky's Edge*, so it's an opportune time to celebrate his back catalogue of stately pop elegance and cinematic flights of fancy, where the melodramatic grandeur of Roy Orbison rubs shoulders with the everyman reportage of his occasional collaborator Jarvis Cocker. *Now Then* gathers together 38 examples of his craft (cut down to 20 for vinyl).

Cole's Corner in 2005 was the commercial breakthrough and is well represented here, but its building blocks can be heard on early albums *Late Night Final* (Baby You're My Light) and *Lowedges* (I'm On Nights), while boundaries are pushed on subsequent work like Remorse Code and Don't Stare At The Sun. There's also welcome space for his moody reading of Dylan's Ballad Of A Thin Man, a stylish contribution to the soundtrack of *Peaky Blinders*. *Terry Staunton*

Jon Hopkins
Immunity
★★★★
Domino REWIGLP 176 X (2LP, 2CD)
Electro explorer's breakthrough breathes anew

In a career stretching from Brian Eno collaborations, film scores and clubs to the Proms, Jon Hopkins has proved supremely adaptable. Those facets coalesced beautifully on his fourth album, a record that multiplied his audience tenfold in 2013 with its textured, beats-driven compositional storytelling. Plotting the arc of a night out, *Immunity* mixes electronics, found sounds, sunken melodies and an immersive sense of space to evocative effect. Glitch-house opener We Disappear sets the mood of a record that moves forward with nervous insistence, while crunching techno epic Collider and spacious beauty Abandon Window provide vivid peaks/comedowns before King Creosote-enhanced closing lullaby Immunity. Of the extras here, four lovely 'asleep' remixes, two pop-centred vocal versions (with Purity Ring, Lulu James) and some club remixes (George FitzGerald, Pangaea, Moderat) further uphold Hopkins's often dazzlingly laser-focused versatility. *Kevin Harley*

Impellitteri
The Complete Beast 1987 – 2009
★★★
Cherry Red / Global Rock GRCR 6 BX 126 (6CD)
Career overview of hugely underrated guitarist

A beast indeed! Opening with 1988's debut LP *Stand In Line*, gargantuan set *The Complete Beats 1987-2009* serves up nine albums, two EPs and the bulk of the *Live! Fast! Loud!* 1998 live album – that's 113 cuts, including bonuses. The one thing in common is guitarist Chris Impellitteri, a graduate from the 'more is more' school of shredding who also knows a thing or two about writing classic metal songs: *Stand In Line* (one of two fronted by ex-Rainbow singer Graham Bonnet) and *Eye Of The Hurricane* in particular are masterclasses in melodic metal while featuring finger-knotting solos, and although the band were inducted into the 2023 Metal Hall Of Fame you have to wonder why the albums – big in Japan, naturally – haven't shifted more units worldwide. To misquote Brando, these guys really shoulda been contenders.
John Tucker

Leon Keïta
Leon Keïta
★★★★
Analog Africa AADE 016 (LP)
New edition offering unlimited grooves

Guinea-born, Mali-based guitarist Leon Keïta led something of a quintuple life in the late 60s, fulfilling roles as a teacher, events organiser, accountant for Mali's National Tobacco And Match company and a writer of reports for the country's first-ever President, Mobido Keïta, as well as making a name for himself as a bandleader in the Bamako clubs. It's perhaps no surprise, then, that he wore the complexity of his music lightly. Culled from two solo albums issued in 1978, this 16th release in Analog Africa's *Limited Dance Edition* series sees Keïta add Cuban rhythms and winding guitar to the spare West African grooves of songs such as Dalaka, while on Dakan Sate, Korotoumi he folds horns, organ and call-and-response vocals into nine minutes of churning Afrobeat-styled funk. Limited to 2,000 copies in a screen-printed sleeve.
Jason Draper

Kronos Quartet
Plays Philip Glass
★★★★
Nonesuch 0075597905861 (LP)
Anniversary celebrated with a Glass or four

Smart vinyl edition of elegant string ensemble's 1995 album; the record celebrates the avant-garde composer, the re-release celebrates the Quartet's 50th anniversary. There's a magical mix of timelessness and modernity in four string quartets. No 3 is the soundtrack of 1985 Paul Schrader movie Mishima, telling the story of author Yukio Mishima, its hypnotic patterns avoiding obvious Japanese inflections; No 4, Buczak, remembers New York artist Brian Buczak; No 2, Company, accompanied a stage adaptation of a Samuel Becket novella while No 5 was written for Kronos. The sound floats through New Age, classical eclecticism, even predicting the culture-crossing ebb and flow of the Penguin Café Orchestra. Music to both drift away to and to get deep inside.
Nick Dalton

Joni Mitchell
Archives Volume 3: The Asylum Years (1972-1975)
★★★★
Rhino 0603497834310 (5CD, 4LP)
Joni's jazzy post-*Blue* purple patch

It's a transitional Mitchell captured in this third raiding of the vaults, with the albums *For The Roses*, *Court And Spark* and *The Hissing Of Summer Lawns* offering up increasingly bold excursions into jazz hues and more elaborate musical arrangements. A shift in lyrical subject matter is clearly evident as well, as first-person confessionals largely give way to third-person character studies. As familiar as fans will be with those records, they're ripe for even deeper appreciation via this box set's generous 63 bonus tracks of demos and concert recordings, adding colours and contours to the map the singer was charting for herself. Embryonic versions of *...Summer Lawns* cuts are especially revealing, rough clay immediately prior to moulding, while the live material plays up her strengths as an easy communicator of often obtuse ideas.
Terry Staunton

Dieter Moebius
Aspirin
★★★
Curious Music Curio 35 (CD, LP)
Electronica with a real edge

Dieter Moebius, the German master of electronica, was part of Kluster/Cluster and one of the crossovers into Brit synth rock, recording two albums with Brian Eno. This solo set was recorded in 2005 but has never before been released. It's krautrock at its most demanding, bleak and industrial – no soothing *Autobahn*-like comfort here. The title track kicks things of with train-like rhythm and continues on for five minutes until it reaches its station. C9H4O2 is an epic seven-minute bass riff broken by synth slashes. Spiraea has more of the bubbling edge we associate with the genre while Providence is chirpier – strangely closer in spirit to the music that Devo frontman (and cover artist here) Mark Mothersbaugh created for the children's TV show *Rugrats*.
Nick Dalton

Running Riot

Career-spanning boxset celebrating Barking's greatest export. *By Nick Dalton*

Billy Bragg: still making waves

Billy Bragg

The Roaring Forty: 1983-2023

★★★★★

Cooking Vinyl COOKCD 862 X (2CD/14CD, LP/3LP)

Who'd have thought it when Billy Bragg, enthusiastic and charmingly innocent, made his debut four decades ago? This 14CD and book set is a celebration of a body of work that no one – almost certainly not even the man himself – could have imagined.

He's 65 now and who can take that in? The big-nosed bard from Barking – as he christened himself – as a respectable family member of society, and still working tirelessly. This mammoth collection – 324 tracks, unless my O-level maths has deserted me – features in full every one of his studio albums and mini-albums, each CD with a near equal batch of singles and B-sides, radio sessions, live tracks and previously unreleased material. Everything is annotated so there's no doubt about where each and every track came from.

Things kick off with The Milkman Of Human Kindness from the album *Life's A Riot With Spy Vs Spy*. It's a track that exemplifies Bragg's boyishness, and kicks off his career of songs, so often about girls, mixed with his social awareness (A New England, a hit for Kirsty MacColl, sounds like it's going to be about the latter but it's the former) and backed by his chunky electric guitar.

The first disc alone is the sort of collection that would bring a smile to most people's faces – all seven tracks from *Life's A Riot* – followed by 11 bonus tracks, a six-track John Peel session and a finale of three tracks from an appearance in the arty surrounds of London venue the ICA. Three goes at A New England and we're barely off the starting blocks.

Yet while Billy is known for his chirpy persona, there's also a deep love of Americana, particularly dust bowl folk music, which perhaps slips under the radar for many. It doesn't go unnoticed here.

One disc is devoted to *Shine A Light*, his live Stateside railroad odyssey with American Joe Henry, songs by the likes of Hank Williams and Jimmie Rodgers, coupled with the EP *Bridges Not Walls*, featuring long-time campadre CJ Hillman on pedal steel and mandolin. Another charts the *Mermaid Avenue* trilogy of albums Bragg recorded with Wilco, unheard Woody Guthrie lyrics set to music – the 24 tracks from the original 47 are the ones that he composed as opposed to Wilco's contributions.

The final full album is his most recent: *The Million Things That Never Happened*, from 2021, which comes complete with his Lockdown Live streamed concert from that same year.

A final disc is a beguiling mix of rare and unreleased recordings: a cover of the Buzzcocks' Ever Fallen In Love… live in Australia, the anthemic The Internationale, recorded with folk veteran Pete Seeger round at his house, and further tracks recorded with everyone from Kirsty MacColl to Michael Stipe, Eliza Carthy to KT Tunstall.

The 64-page, full-colour book also chronicles his career through 40 pieces of memorabilia: early posters and write-ups, his membership card to the Smokey Robinson & The Miracles fan club (Smokey, curiously, was an inspiration), guitars, even a Texas train timetable, all with Bragg's touching commentary.

While the box is the one to have, there's also a two-CD set (40 tracks), a green vinyl 40-track triple album and a single album in orange vinyl.

Not just a compilation, not even just a big compilation, *The Roaring Forty* is a moving trawl through the life and times of an extraordinary artist who has never stood still.

Q&A

Billy Bragg on fame, songwriting – and the chance of a mega encore.

This is one hell of a collection. How involved in it were you?
I was the person who had to verify everything! Of all the people involved I'm the only one who was there 40 years ago – "Who plays on this track?, Where was this recorded?" I'm lucky, I'm one of those sticklers for information, I love sleevenotes. Then I had to listen to it all to make sure they were the right tracks. On a trip to New Hampshire I listened to every track – in the airport, on the plane, on the train down the Connecticut valley.

And were they all correct?
All but one. It was a cover of Todd Rundgren's Just One Victory, B-side of The Boy Done Good. It was the wrong mix, didn't have the great outro, Cara Tivey duelling with herself on piano and organ, one of my favourite moments from my back catalogue.

When did you realise your life had changed?
When the first album came out I was asked to join Echo & The Bunnymen on their American tour and I thought this was the only time I'd get over there. They said I could sit at the back of their bus and bring a roadie, so I rang my old mate, Wiggy, who taught me to play guitar. We did all the mad things you do in America the very first time.

> "Even in my early days I always liked to think of myself as genre-fluid"

And the bus never stopped?
All the things I dreamed of doing I accomplished in the first year: make an album, be on the cover of *NME* and tour America. By August 1984 I'd nailed them all. Everything since has been icing on the cake – but a really thick wodge of icing!

Even though you were pinned as a laddish Londoner, there's a lot of rootsy American music.
Even in my early days I always liked to think of myself as genre-fluid. If you listen back to, I think, the B-side of the 12" of Levi Stubbs' Tears, John Porter, the producer of the *...Taxman* album, plays mandolin and slide and I play electric guitar on an instrumental version of Power In A Union that sounds like a Ry Cooder track.

And while there's a lot of social commentary, there are plenty of love songs…
Billy Bragg songs cover both bases, overlap, like Valentine's Day Is Over, a love song and a song about the problem of violence towards women. It's not either-or. My bottom line is empathy, compassion.

You live a comfy family life in Dorset – are things calming down?
I don't feel the pressure to make an album every other year like I did in the 80s. For the last album I was planning to spend a year on the road trying out ideas but all of a sudden there was no touring so I started with a blank sheet, just wrote down song titles and had to reverse engineer them to fit the titles. It was an interesting exercise. In the old days I was writing songs all the time, there was an urgency because I had a recording session coming up, I had an album to make. I find it easy to write songs but I don't have an imperative, I don't have a point to make. After 40 years it should be like that.

You're touring late in the year and the trend these days is to play an album in its entirety – presumably that's not possible with this box set?!
Funny you should say that... We're celebrating the 40th anniversary of *Life's A Riot*... and it's 17 minutes long. I have played it as an encore. It takes it out of me a bit, it has to be in the same time as the record. I may well be tempted!
As told to Nick Dalton

Motörhead

Another Perfect Day

★★★★

BMG BMGCAT685TLP (2CD, 3LP)

Divisive album gets anniversary reissue

After Fast Eddie Clarke left Motörhead in May 1982, Lemmy and Phil Taylor made the possibly contentious decision to replace the guitarist with Brian Robertson, a more adept player but someone who'd gone on record as saying he hated the band. The sole result of this union was May 1983's storming *Another Perfect Day*, an album which, at the time, many Motörheadbangers didn't take to, and which just scraped into the Top 20. Given that it's a diverse, accomplished and extremely catchy album it's been rightly rehabilitated over the years, and has now been revamped for a 40th anniversary celebration. The relevant B-sides and four unreleased demos round out the studio album, and a previously unavailable – and very exciting – recording from the ensuing tour's show at Hull's City Hall is the icing on the cake. *John Tucker*

PSYCH COLLECTOR

By JR Moores

In the world of poultry there is literally a pecking order and where the band **ATOMIC ROOSTER** were concerned, at the top of the perch was their organist leader Vincent Crane. ***In Hearing Of*** (★★★ **Music On Vinyl**) followed their biggest hit, Devil's Answer, which in 1971 was a top-five hit. Their lineup was in flux however, with the recruitment of vocalist Pete French causing a rift between those who had played on 1970's pounding *Death Walks Behind You*. The resulting album was less gnarly than its predecessor. Nor did it chart as highly, despite the attempt at greater accessibility. To match or surpass their earlier achievements was a tall order and some of the decisions made by Crane were not always the wisest. Just like a chicken, the band soars at times with long distance proving more of a struggle.

Disillusioned by bombastic prog excess, Dutchmen Dolf Planteijdt and Gert-Jan Blom were keen to reconcile the creativity of the 1960s music scene with the later energy and aggression of punk. The outcome was 1978's ***III*** (★★★★ **Modulus**), the incongruously titled sole album by **HET PANDORRA ENSEMBLE**. And how does such a reconciliation sound? Quite like an instrumental King Crimson, it turns out, which is no bad thing. Certainly the album will appeal more to prog fiends and jazz heads than those who sport mohawks. As with Crimson, there is a heft to the material that makes it stand out from prog of a more pompous or precious nature. The reissue includes an extra LP of outtakes and live tracks previously only available on import CD.

Back in 1995, New York's **BOWERY ELECTRIC** were named by Simon Reynolds in *The Wire* as one of the contemporary post-rock groups who were honing a distinctively American take on the genre, alongside acts including Tortoise, Labradford and Stars Of The Lid. The long overdue reissue of debut album ***Bowery Electric*** (★★★★ Kranky) adds to the tracklist Deep Sky Objects, which had originally only made the CD version due to format space. The new 2LP edition also has groove-room for 1994's *Drop EP*, a double 7" never re-pressed since. In a similar vein to My Bloody Valentine, Mogwai and at times even The Cure at their most wallowing, their sound is blissfully melancholic with guitar textures to die for, or at least nod off peacefully to.

1997 was the year that both Alice In Chains and Soundgarden fell apart and thus grunge really was over. Having played together in the latter band, Ben Shepherd and Matt Cameron formed **WELLWATER CONSPIRACY** with John McBain who had also been in their side-project, Hater. Shepherd and Cameron had both written songs for Soundgarden but listeners expecting that kind of Zeppelin-indebted riff rock would've been puzzled by ***Declaration Of Conformity*** (★★★ **God Unknown**). In thrall to Syd Barrett and Roky Erickson, their record was even more 60s-smitten than most of what Britpop had to offer. As far as musical fancy dress parties go, it's a fun listen in an Austin Powers kind of way. The first film featuring Mike Myers' spoof spy came out that same year, incidentally. Must have been something in the (well)water.

BARDO POND's soothingly heavy sound stems from a divine combination of multiple effects pedals, complemented by the acid-folk vocals of Isobel Sollenberger, who occasionally picks up the flute. At its best, which usually means at its loudest, the effect can be totally transcendental. Their ninth studio album, ***Peace On Venus*** (★★★★★ **Fire**), now gets its 10th anniversary pressing on fancy splattered vinyl. With five songs and a total running time of about 40 minutes, it's one of the band's shortest albums but one that's still as potent as the contents of a witch's cauldron. No bonuses have been added to the original tracklist, which is a bit of a shame. Arguably the record was perfect enough in the first place. An ideal gateway to the rest of their otherworldly catalogue.

Ex-Queens Of The Stone Age bassist Nick Oliveri isn't looking to break new ground on his latest outing as leader of **MONDO GENERATOR**. Cynics might say he's basically written all nine songs on ***We Stand Against You*** (★★★ **Heavy Psych Sounds**) several times before. They pack a punch nevertheless, thanks to Oliveri's signature Black Flag-y fusion of hardcore punk and downer rock. Over the three-man racket, Oliveri shouts bloody murder about fucking things up, being fucked up or fucked over, threatening to fuck up his foes and not giving a flying fuck. Rocket science it ain't.

Better suited to NASA recruitment are **OZRIC TENTACLES**, now in their 40th year and umpteenth incarnation. Still led by multi-instrumentalist Ed Wynne, his group's hyperactive electro-space-prog style is as overwhelming as ever on ***Lotus Unfolding*** (★★★★★ **Kscope**). As usual, the unbridled virtuosity will have some people punching the air in dilated glee while others flee hastily to nurse their technical-flair-induced migraines. There are moments when listeners can catch their breath, such as the new age opening to the title track or when the tempo breaks down into dub. If you're in the right mood for such musical spaghetti, with an open mind and a packet of own-brand ibuprofen to hand, The Ozrics' enthusiasm can be as infectious as that of a gifted child giggling at their own mad painting of fictional sea beasts.

Nirvana
In Utero
★★★★★

UMR/Polydor 5517850 (2CD/5CD, 2LP/8LP)

Full service: live sets anchor 30th reissue

Freed from the spot-the-difference distractions of Steve Albini's new-angle mix on the 2013 reissue, this re-release of Nirvana's last stand foregrounds their elemental live potency. The album remains a ferocious stand-off between primal/pop urges, infectious and corrosive, alluring and scabrous. Fan-favourite Sappy and proto-Foo Fighters ballad Marigold stand out among the extra cuts, while the extended packages pack in two complete gigs. Kurt is on withering form at LA's Great Western Forum in December 1993, peppering an exhilaratingly messy show with sarcastic asides. A week on, in Seattle 1994, Nirvana were less chatty but firing on all cylinders, with a dissonant Scentless Apprentice a thrilling addition to a set that overhauls arena rock to their tune. We know what happened next, but Nirvana sound like a band on fire here, the life force inside them bracingly distilled.
Kevin Harley

Yuji Ohno
Touch: The Sublime Sound Of Yuji Ohno
★★★★

Wewantsounds WWSCD/LP80 (CD, LP)

Celebrating Japanese jazz and soundtrack composer

Perhaps best-known as a composer of scores for anime films, Yuji Ohno's career crossed through myriad styles. This compilation, the first of its kind outside of his homeland Japan, provides a fine summation of his career arc. Beginning as a jazz pianist and composer, early-mid 1970s selections such as his light and snappy collaborations with US singer Ann Young and Japanese chanteuse Mieko Hirota show his mastery of the vocal jazz form. Disenfranchised with the prevailing trend towards modernism in jazz, he switched to film and TV work, developing a slick sound that straddled jazz, funk, soul and disco. Electro Keyboard Orchestra's The Soaring Seagull and You & The Explosion Band's Silhouette are two prime examples from this era, the former a tough fusion funk work out that saw eight keyboard players let loose on twenty Korg synths, the latter a sublime, strings-drenched slice of instrumental funky soul composed to accompany the cult anime film *Lupin III*.
Paul Bowler

The Orb and David Gilmour
Metallic Spheres In Colour
★★★

Columbia 19439989361(CD, LP)

A good idea brought from black and white to colour

When *Metallic Spheres* arrived in 2010, the lure of students The Orb working with the master David Gilmour felt like a project that could implode beneath the weight of expectation. Overseen by Alex Paterson and Youth, it was a passable, pleasant release that did little for either's legacy, aside from the very fact they had collaborated. This new version, *In Colour,* is just that. The tracks have been reworked and remixed, extracting new elements from the tapes, and producing two quite different pieces: Seamless Solar Spheres Of Affection and Seamlessly Martian Spheres Of Refection. In doing so, they have created a better album: at once familiar and strange, and great fun to listen out for the additions and subtractions.
Daryl Easlea

Pale Saints
In Ribbons (30th anniversary reissue)
★★★★

4AD 4 AD 0407 LPX (2CD, 2LP)

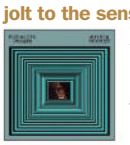
Sonic dreamscapes stand the test of time

With young Americans falling for ye olde venerable British shoegaze in 2023, this reissue of Pale Saints' 1992 near-classic of the genre is timely. It's also a vastly stronger album than you might hazily recall. It's evident from the barnstorming opener Throwing Back The Apple that at their core the Leeds band were passionately striving to make something visceral yet vulnerable. The dynamic discourse between the guitars is a blast, but as tracks reveal layers there's sensitivity and songcraft. Producer Hugh Jones (the Bunnymen, The Sound) was key in fanning flames while coaxing control. A second disc here reveals fun and freaky demos, from a Nancy Sinatra cover, Kinky Love, to a brass band reworking a couple of songs. Glinting and gleaming.
Chris Roberts

Elizabeth Parker
Future Perfect
★★★★

Trunk Records JBH 103 LP (LP)

Electronic explorer delivers a jolt to the senses



A student of EMS VCS3 synth designer Tristram Cary and heir to Delia Derbyshire's Radiophonic Workshop throne, Elizabeth Parker spent five decades, from the mid-70s to the mid-00s, creating music born of electronic exploration and a fascination with found sounds. Often, she straddles both, as on Devil's Lightening, a startling collision of storm-battered scaffolding and Parker's synth treatments, recorded 20 years ago but sounding like a vintage *Doctor Who* soundscape

rediscovered in the back of the Tardis. Her experiments with voice loops – also treated, and mixed with everything from boat shrouds to whale sounds – are even more unearthly, Parker being that rare figure whose later work arguably breaks more conventions than her career-making early pieces.
Jason Draper

Scritti Politti
White Bread, Black Beer
★★★★
Rough Trade RTRADLP 270 (LP)
Early
Rough Trade RTRADLP 188 (LP)
Absolute class on radiant reissues

When Green Gartside returned from an absurdly long hiatus in 2006 with the home-recorded *White Bread, Black Beer*, critics swooned, the Mercury Prize flirted, and it was compared to fail-safes like Beach Boys and Kraftwerk. If you ever took that as a sentimental response to a worthy record, listen again. Its soft-spoken beauty borders on the sublime, as lyrically and musically Green proves himself an heir, in fact, to Paul Simon. If in the past he'd sometimes overthought things, this drops the Derrida and amps up the subtle soul. Also reissued is *Early*, the compilation of tricksy, twinkling work by the formative, avant-garde Scritti, with The "Sweetest Girl" and Lions After Slumber prefiguring his path to pop. Breathtaking.
Chris Roberts

Ambrose Slade
Beginnings
★★★
BMG 4050538905700 (CD, LP)

Slade
Alive! At Reading
★★★
BMG 4050538900873 (CD, LP)
The birth and the rebirth of rock icons

The Slade reissue series continues with two of their most significant releases. *Beginnings*, their 1969 debut as Ambrose Slade, offers a glimpse of a parallel universe, full of the rock and soul covers they had heard playing in the Bahamas the preceding year along with a handful of tentative originals. Eleven years later, *Alive! At Reading* re-established Slade as a serious musical force after four years in pop's wilderness. The potency of an onside festival crowd singing the records they'd seen on *Top Of The Pops* when younger makes for a powerful listen. Steppenwolf's Born To Be Wild is common to both releases – when Slade first had it in their set, the original had yet to be a hit in Britain. By the time of Reading, it was Slade's magnificent, overdriven set closer, known and loved by all. Both albums, although flawed in places, remain tremendous fun.
Daryl Easlea

Soft Cell
Non-Stop Erotic Cabaret: Super Deluxe Edition
★★★★★
UMC 5543833 (CD/6CD, LP/2LP)
The last word on a prime pop perversion

Soft Cell's astounding 1981 debut album was reissued with a bonus disc in 2015 and three years later as a Deluxe Edition, but if you're a true Almond & Ball addict and absolutely have to have every *Non-Stop Erotic Cabaret*-related track, look no further. Here, we're treated to 98 tracks across six CDs, an impressive 40 of them unreleased. There's a remaster of the original album, plus single A and B sides; old and new 12" versions of every album track; a ton of remixed, live and rare stuff labelled 'Non-Stop Eclectic Cabaret'; instrumental and demo versions; and live concerts from 2018 and 2021. Contextual liner notes by Adrian Thrills remind you why this hefty version of this pioneering LP is worth £60 of your taxed income.
Joel McIver

Steppenwolf
Steppenwolf
★★★★
Capitol/Elemental 620889 (LP)
Countercultural touchstone still bites

Pictured wearing beads over floral kaftans on the cover of this 1968 debut, Steppenwolf looked pretty tame, suggesting they were flower power disciples. But the heavy, driving sound that mostly defined their music – especially the anthemic Born To Be Wild, immortalised by the movie *Easy Rider* – revealed they were a wolf in sheep's clothing. In drug terms, they represented speed rather than acid, and in music, hard rock rather than psychedelia. Often mistakenly regarded as a one-hit wonder – simply because Born To Be Wild eclipsed everything else in their catalogue – Steppenwolf show here that they were no one-trick pony with their hearty blend of strong original material, including the Love-style A Girl I Knew, and deft Don Covay, Willie Dixon, and Hoyt Axton covers. *Charles Waring*

Tricky
Maxinquaye (Reincarnated)
★★★★★
UMR/Island 4884916 (2CD, LP/3LP)
Bristol punk-hop veteran looks back, moves on

An artist always in motion, Tricky's revisit to 1995's deep, diffuse debut is no average reissue. Remastered at Abbey Road, the album remains intact, a masterwork of non-pareil instinct mixing slow-motion sounds and scratchy textures, caustic confession and observation, swagger and silky sex songs. Amid the brooding atmospherics, a genius for melody (aided by Martina Topley-Bird's insouciant vocals) and word-play emerges, as does a feel for shape: from the frontloaded openers to the saturnine Feed Me, *Maxinquaye* deepens as it goes. Not content to leave it there, Tricky adds new takes on five songs, not so much covers/re-recordings as unrecognisable tendrils teased out from half-remembered formative notions. Live cuts, monitor mixes, remixes and more flesh out a multi-platform reissue, with *Maxinquaye* as the source: a magnificent, multi-faceted seedbed of more ideas than it can contain. *Kevin Harley*

W.A.S.P.
The 7 Savage 1984 – 1992
★★★★
Madfish SMABX 1249 (8LP)
A comprehensive early years' overview

Determined to shock from the outset, Blackie Lawless's W.A.S.P. arrived in a blaze of notoriety with their 1984 Animal (F**k Like A Beast) 7" and a self-titled debut album from which their label had excised the single. Five studio albums and the *Live... In The Raw* set took them to the end of their contract, by which time they had evolved into a more cerebral and socially conscious – as well as commercially successful – outfit, as *The Headless Children* and *The Crimson Idol* ably demonstrated. This luxurious box set (limited to 2,000 copies) features that slew of albums (all the studio LPs have been half-speed remastered) and a final record collects together 12 B-sides, including their take on Locomotive Breath. A book, poster and numbered chainsaw certificate make up the package. *John Tucker*

Yes
Yessingles
★★★
Warner 0081227820794 (LP)
The pocket guide to prog-rock titans

If ever a group epitomised the multi-partite suite, heavy on the excess and mysticism, it was Yes. Although there to be savoured at their fullest length, when they went for a single (often an edit of a main theme), it showed the craft present in such skilled musicians. Side one, which is fundamentally *all* edits, often sounds just like that, more or less straight into Jon Anderson's vocal. Side two contains the bona fide smashes, Wonderous Stories and Owner Of A Lonely Heart, which ably demonstrate how Yes were able to adapt over time. This writer prefers celebrating what is rather than what isn't, but must say: wot, no Sweetness, Sweet Dreams or Going For The One? Singles? Make mine a double! *Daryl Easlea*

Frank Zappa
Over-Nite Sensation (50th Anniversary Edition)
★★★★
Zappa Records/Ume 5564856 (4CD/Blu-ray, 2LP/3LP)
One for the dental floss enthusiasts

The golden anniversary of Zappa and the Mothers' 1973 classic is celebrated here with a box set including the 2012 remaster, session tracks, two contemporary live shows, and multiple mixes of the original album (Dolby Atmos, 5.1 surround, Zappa's 1973 Quadrophonic mix). *Over-Nite Sensation* was recorded months after Zappa assembled an all-new Mothers – all virtuosos, including George Duke (keyboards), Ian Underwood (sax, synths etc) and Ruth Underwood (percussion). The emphasis has shifted to blistering funk-rock with a renewed emphasis on Zappa's vocals and guitar-playing. Extras include the Inca Roads released on *The Lost Episodes* with newly discovered period vocals and the '73 RDNZL with added Zappa guitar solo. The live shows are breathtaking reminders of the talent Zappa had at his disposal – check the wild Big Swifty from the 23 March '73 Hollywood show or the *Uncle Meat* selections from 12 May in Chicago.
Jamie Atkins

VARIOUS ARTISTS

More Than A Whisper: Celebrating The Music of Nanci Griffith
★★★
Rounder 1166101819 (CD, LP)
Rich tribute to genre-spanning singer

A country/roots who's who tribute to the late singer-songwriter who would have turned 70 this summer. Steve Earle contributes Gaelic-rocking It's A Hard Life Wherever You Go, Lyle Lovett, as distinctly gravelly as ever, duets with Kathy Mattea on Trouble In The Fields and Shawn Colvin beautifully reimagines Griffith/Tom Russell co-write Outbound Plane. But it's not just old friends; younger ones, too… virtuoso pickers Billy Strings and Molly Tuttle's delicate Listen To The Radio and Sarah Jarosz with a reflective You Can't Go Home Again, even Brit alt-country husband and wife duo Ida Mae. Emmylou Harris' Love Wore A Halo (Back Before The War) is a triumph, twanging guitar bursting through squeezebox and fiddle, but each track is a fully-formed treat. *Nick Dalton*

On The Honky Tonk Highway With Augie Meyers And The Texas Re-Cord Company
★★★★
Bear Family BDC 17700 (CD)
Buckle up for a wild ride with the Texan don

From Bear Family's On The Honky Tonk Highway series, this features 26 sides from Myers' Texas Re-Cord Company label, which released 30 45s and 7 albums between 1975 and 1980. Although steeped in Texas blues, western swing and Tex Mex music that filled the dance halls of the Lone Star State, in 1964 Doug Sahm and Meyers cashed in on the British Invasion with She's About A Mover as the Sir Douglas Quintet featuring Augie's distinctive Vox organ. Meyers also joined Sahm in the 90s Tex Mex supergroup The Texas Tornadoes with Freddy Fender and Flaco Jimenez. Featuring 12 tracks by Meyers plus sides by Sahm, Carol Meyer, Joe 'King' Carrasco, Domingo Saldivar, Al Stricklin and Publio Casillas standouts include Deed To Texas, Dynamite Woman, Mezcal Road and Just Because. Superb booklet, too!
Tony Burke

A Cut Above

Mick, Keith, Ronnie, a little bit of Charlie and even Bill roll back the years. *By Terry Staunton*

Rolling Stones

Hackney Diamonds

★★★★

Universal 5812254 (CD/2CD, LP)

The last time the Stones released a new album of original material, the producer of *Hackney Diamonds* was a 14-year-old schoolboy. Yes, it's been a while, but if some naysayers suggest the gap between now and 2005's *A Bigger Bang* points to an absence of inspiration, others may look at it more pragmatically.

For the best part of 20 years (and arguably much longer), the most rigorously pursued business model has been the presentation of former triumphs at varying levels of spectacle onstage. And who among the millions who bought tickets for those shows ever left complaining there weren't enough new songs in the set? Punters came for the hits, and they were given the hits.

While not quite a spectacle, the announcement of the new Stones album was, in itself, an illustration of the group's fondness for showmanship. A quarter-page ad in a local London newspaper for a bogus firm of glaziers, a link to a website that refused to load properly, followed by a carefully choreographed 20-minute press conference with a chat show host flown in from Hollywood.

It guaranteed blanket media coverage, as expected, but one wonders how many of the journalists covering the story cared much about the contents of the album at the centre of it all. In all likeliness, anyone familiar with *A Bigger Bang* or its predecessors *Bridges To Babylon* and *Voodoo Lounge* wasn't expecting much, but *Hackney Diamonds* pleases, in part, because of its touchstones to the past.

Initial hints of promise arrived with the crunching riff of first single Angry; formulaic, perhaps, but possessing the "we mean business" swagger of other new album curtain-raisers like Start Me Up or Undercover Of The Night. From then on, as the next 11 tracks play out, it's fun to indulge in a game of spot the spiritual ancestor.

Get Close (one of three cuts on which producer Andrew Watt receives a co-writing credit with Jagger and Richards) favours the decadent strut of *Exile On Main Street,* before Depending On You revisits the laconic, leering country the Stones have always done so well, to the point where it's tempting to imagine it's actually a woman called Sweet Virginia "sharin' a smoke on the steps of a bar" with Mick.

The full-throttle rocker Bite My Head Off recalls the more grizzled corners of *Some Girls*, with Paul McCartney's thunderous bass earning it a sentence in rock trivia history – the first Stones track to feature a Beatle since Macca and Lennon sang backup on 1967's We Love You. Side One concludes with the skinny-tie power pop of Whole Wide World and a return to country hues on Dreamy Skies, an echo-laden campfire strummer replete with lyrical allusions to Hank Williams and Richards' deft bottleneck guitar.

It's sad to report, though, that the brace of tracks opening Side Two, boasting the last studio contributions of Charlie Watts, are the album's weakest. Mess It Up comes across like a plodding jam that might have been binned on another day, and there's little to write home about the dreary rock-by-numbers of Live By The Sword (with Bill Wyman briefly back on bass) beyond Elton John's manic piano accompaniment, and certainly not its sub-Spinal Tap lyric ("If you live for the knife, well, you're gonna get stabbed/Run into the law, well, you're gonna get nabbed").

Thankfully, the home stretch compensates for those shortcomings, with Driving Me Too Hard's mid-tempo groove checking in on Tumbling Dice territory and displaying the chummy, strummy interplay between Richards and Ron Wood at its finest. Speaking of Keith, his lead vocal on the soulful semi-ballad Tell Me Straight is incredibly affecting, another example of how elegantly he can deliver heartfelt lyrics of failed romance ("You got me high, and it's quite a long fall"). File next to Slipping Away from *Steel Wheels*.

Time will tell, but the song with the potential staying power to emerge as the record's most celebrated is the seven-and-a-half-minute stately gospel testifier Sweet Sounds Of Heaven, with Jagger proving he can still do the plaintive pulpit rattling of You Can't Always Get What You Want. This is the Stones at their most passionate, emotionally engaged in the arrangement and its nuances, and Lady Gaga's earthy vocal jousting deserves a gold star (not quite Merry Clayton on Gimme Shelter, but well worthy of praise). It's also the best thing guest star organ maestro Stevie Wonder's name has been attached to since *Hotter Than July*.

It would have made a fitting closer, especially if the album proves to be the last the band ever make (none of 'em are getting any younger, y'know), but Mick and Keith have one more ace up their sleeve, a charming coda that harks back to the music that brought them together in the first place. Muddy Waters recorded and released Rolling Stone Blues in 1950 ("inspired" by the 20s southern lament Catfish Blues), and it's undeniably a key text in the development of the teenagers who adopted it as their name.

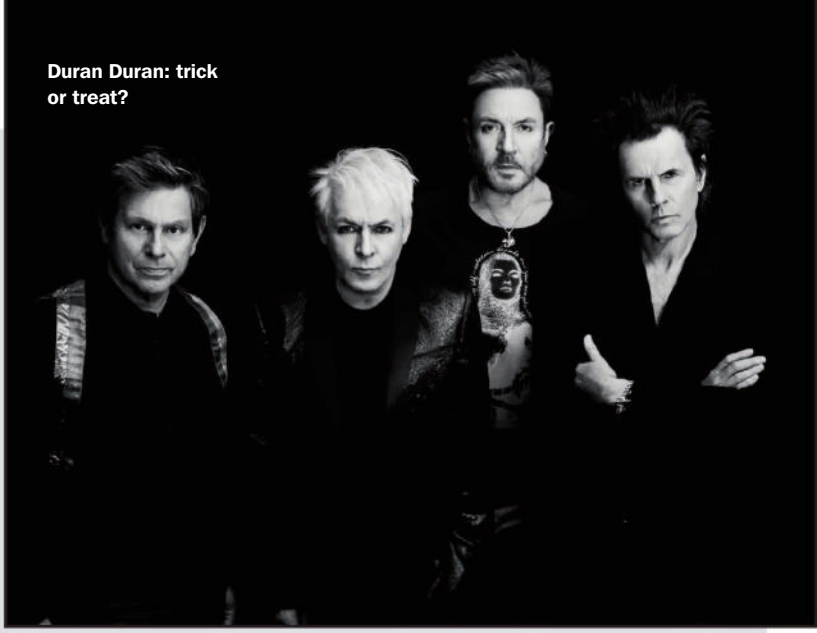
Jagger (brandishing trusty harmonica), Richards and Wood give bassist Darryl Jones and drummer Steve Jordan the day off before settling down to pound out a back porch ode that can effortlessly be interpreted as the first page of their autobiographies ("Well, my mother told my father, just before I was born/She said, 'You got a boy child comin', he's gonna be a rollin' stone'"). It's a gritty, assured performance, the charisma of the players oozing out of the speakers.

Photos: Mark Seliger

And so it comes full circle, with many an affectionate glance in the rearview mirror throughout the journey, which is a good thing. The Stones are the Stones; a law and legend unto themselves, with nothing more to prove and no need to compete with the latest crop of young turks who covet the crown but know they'll never wear it.

Hackney Diamonds sparkles brightest when it touches base with bygone precious gems. And, let's be honest, isn't that what most of us were hoping for?

The Rolling Stones: they still know how to dazzle on *Hackney Diamonds*


Duran Duran: trick or treat?

Too Ghoul For School

80s titans reconnect with their roots for surprise covers-heavy Halloween album. *By Wesley Doyle*

Duran Duran

Danse Macabre

★★★★

Tape Modern/BMG 4050538952247 (CD, 2LP)

Duran Duran are notorious for taking their time between albums. Since the fab five's reunion in 2003, they've recorded only half a dozen long-players (one of which remains unreleased), and the gap between 2021's *Future Past* and its antecedent, *Paper Gods,* was a leisurely six years. So, the news that a new album was on the way after a mere two was met with surprise and not a little trepidation, mainly because *Danse Macabre*, the band's 16th album, leans heavily on covers.

Duran Duran have previous tackling other artists' songs: their 1995 album *Thank You* – which saw them have a stab at tracks by Led Zeppelin, Bob Dylan and, er, Public Enemy – was once voted, rather unfairly, as the worst album ever made by *Q* magazine. While such barbs could be put down to the hubris displayed in daring to cover songs from the hallowed rock pantheon – suggesting they, too, should be held in the same high regard – most of the songs simply didn't suit Duran Duran's signature sound. Let us not forget that their original template was Chic meets the Sex Pistols.

But *Danse Macabre* is an altogether different beast. The covers were initially chosen to be played at a one-off Halloween-themed show in Las Vegas last year. For that gig, the band retooled a few of their own darker-themed songs, alongside the spooky covers, and that irreverence – and a dedication to bringing the party no matter how ridiculous the choice of songs may seem – is in *Danse Macabre's* bones.

For all its dark themes – the sleeve art features authentic vintage séance photos – the main aim is ghoulish fun. Of the covers, the most successful are the ones where they don't overthink it: Cerrone's Supernature and Siouxsie & The Banshees' Spellbound are faithfully rendered. Elsewhere, a phantasmagorical take on The Rolling Stones' Paint It Black finds Simon Le Bon channelling his inner Scott Walker. They locate the early 00s electroclash heart of Billy Eilish's Bury A Friend and create a convincing facsimile of Talking Heads' Psycho Killer (featuring Måneskin's Victoria De Angelis). The only real misstep is an ill-advised take on Ghost Town, which summons the spectre of *Thank You*'s worst indulgences. But even so you get the sense Duran Duran are all too aware of the preposterousness of them tackling The Specials' classic state-of-the-nation address – and they don't seem to care a jot.

Creatively the band are in more comfortable when reworking their own back catalogue. Nightboat from their self-titled 1981 debut was always one of their creepier moments, and its innate dread and drama is ramped up here. Love Voudou, updated and re-spelt from 1993's *Wedding Album*, is unshackled from the original's dated production and is presented in a far more languid and steamy form. Then fan favourite Secret Oktober is presented with a lush orchestral arrangement, finally elevating the song from its 1983 B-side status.

Judging from their titles the three new songs were presumably written with the Halloween theme in mind. The title track is a clanking semi-industrial lurch that features one of Le Bon's most bizarre lyrics, Black Moonlight takes things to the (bleak) disco, while Confessions In The Afterlife carries on the band tradition of grand album-closing ballads.

While no one was waiting for Duran Duran to make another covers album, the fact that *Danse Macabre* marks the return of not one but two erstwhile guitarists, is cause for celebration. Original member Andy Taylor makes his first appearance since 2004's reunion album *Astronaut*, and his 90s replacement Warren Cuccurullo is back after a couple of decades in the wilderness. For those reasons alone, it's difficult to begrudge the band the opportunity to reconnect with their past, pay homage to their influences, and have a bit of a laugh making music with some old friends. A mixed (body) bag it may be, but *Danse Macabre* is a fiendishly fun collection that only the undead would remain unmoved by.

Q&A

Nick Rhodes on legacy, lyrics and his enduring love of goths.

What inspired the Halloween theme on *Danse Macabre*?
Growing up in England, Halloween wasn't a big thing, but the first time I went to America, and saw how they did it, it was crazy. I'm not religious so Halloween is my favourite celebration of the year. It's got a great energy and the world looks a little better on that day. And I've always loved goths. So, I quite liked the idea of owning a little bit of Halloween.

How much did the news about Andy's health (their erstwhile guitarist had been diagnosed with Stage 4 prostate cancer) drive the making of the album?
We were already toying with the idea of the album when we heard the news, and it was a real shock. I suggested that, as we were doing some old songs, it might be a nice gesture to ask if Andy would like to play on them. We had no idea whether he was even able to do it, but he jumped at the chance. Simon and our engineer Josh Blair went over to Ibiza where Andy lives, and they did the tracks in a couple of days. And then, as we were doing Love Voudou, we thought we'd ask Warren, too.

Does it feel strange promoting a new Duran Duran album so soon after the last one?
What thrills me more than anything is it's the fastest we've recorded an album since our debut. It was done over three months – two days with Nile Rodgers, two days with Mr. Hudson, and the rest with Josh. We used our touring band in the studio – guitarist Dom Brown and our backing singers Anna Ross and Rachael O'Connor are all over the album – which we'd never done before. All the great artists we love from the 70s would make records with their current live band. I did wonder how all these disparate songs were going to sit on the same record, but it works because it sounds like us playing live.

> "It's the fastest we've recorded an album since our debut"

Despite the Halloween theme it's not a dark album, more a celebration of darkness.
A celebration of darkness… I rather like that. It's fun and uplifting, and we wanted to recapture the sense of humour from our early albums. There's a madness to us doing Psycho Killer or Spellbound.

The three new tracks are very different.
I love things that you can't just put into a box. We did the title track with Mr. Hudson, who's great fun to have in the studio as he's not afraid to try things. We had this crazy loop and a title, then Simon got an idea about the ultimate Halloween party, a gathering of all the different species, which led to the clever and unusual lyrics. So many lyrics now are so ghastly – all those hideous songs about loving and losing people. Honestly!

The imagery on the sleeve is adapted from séance photos from your own collection.
I love that people went to such trouble to fake séances, and when these photos came up at an auction house, I thought they looked like an album cover, so I went about acquiring them. I'm not one of these collectors that keeps everything to themselves, I like sharing and I'm thinking of doing a book of the rest of them.

Duran Duran, particularly you, are quite anti-nostalgia, but a recent reissue campaign suggests you're assessing your legacy.
There are things in the pipeline, for sure. We've talked about doing an anthology for many years, a Duranthology, of course. While I always like to move forward, as a collector of strange things, I'm also a completist and when there are gaps, it troubles me. So, I want to finish *Reportage,* the album we did with Andy that never came out. There's also enough material from the *Astronaut* period for another album. So, in that way, cleaning up and making sure things are in order, yes. But looking back and saying, "Isn't that a great record and we should reissue it," not so much. I'm always most interested in what's in the future. *Danse Macabre* was an accident for sure, but it's energised us – it's made everybody realise we can do certain things that perhaps we wouldn't have before. And that's exciting. *As told to Wesley Doyle*

Alabama 3
Cold War Classics Vol. 2
★★★★
Submarine Cat SUBC CD 113 (CD, LP)
South London mavericks ever playful

Always an oddball act, the Brixton band who meld Americana and electronica drift farther into no man's zone. Obviously there's no Vol 1, but you'd expect nothing less. A concept(ish) album about a chap trying to impress his girl with a world of food, the menu nips from California Got You Stoned, all rugged West Coast rock, to the delights of North Korea, the feel of clubbing in the Orient. It never stands still, taking in Get On This One, combining countryish harmonies, pedal steel, soulful horns and clubbing sounds, The Girl From Lampedusa, with its Mediterranean underscore, and the finale, Texan giant Joe Ely's The Road Goes On Forever, descending into rap – all with the band's ever-present sideways look and worrying snarl. *Nick Dalton*

Beirut
Hadsel
★★★★
Pompeii POMP011 (CD, LP, Cassette)
Sixth full-length shines a light on dark times

Named after the Norwegian island where Beirut brainchild Zach Condon worked on his sixth album, *Hadsel* was written in a cabin and a church with an organ. Started just before Covid, it was finished at Condon's Berlin home once lockdowns were in place. The Balkan/baroque elements that have defined his music are, of course, present, and are made even more sumptuous and comforting by the organ. But there's playful experimentation, too. On the title track opener, for instance, Condon layers his vocals to form his own one-man choir, while Island Life inverts its tropical instrumentation to create a track of profound longing. Elsewhere, January 18th and The Tern are two of the most beautiful songs The Magnetic Fields never wrote. Thankfully, Beirut did. *Mischa Pearlman*

Joe Bonamassa
Blues Deluxe Vol.2
★★★★
J&R Adventures JRA93991 (CD, LP)
Opulent blues homage

Twenty years on from *Blues Deluxe*, Joe Bonamassa is back with a much-belated companion piece which mixes a couple of new songs with covers of eight influential blues artists. The fact that the newbies, Hope You Realise It (Goodbye Again) and Is It Safe To Go Home (written by album producer Josh Smith), blend in so seamlessly with covers of songs like Bobby 'Blue' Bland's Twenty-Four Hour Blues and Fleetwood Mac's Lazy Poker Blues are a tribute to Bonamassa's artistry and authenticity, and to the creativity of the musicians he's gathered around him. Guests Kirk Fletcher and the aforementioned Smith add their five penny'worth to the lengthy guitar work-out that is Kenny Neal's The Truth Hurts and a quite stupendous version of Pee Wee Crayton's Win-O is a definite highlight of the album's middle order. *John Tucker*

Candidate
Point Clear
★★★★
Corduroy Punk CPR 010 (CD, LP)
Comedy writers return to folk roots

Part of a niche folk-rock Noughties scene with the likes of Piney Gir and Goldrush, since their previous album in 2007 Candidate leaders Joel and Alex Morris have become successful comedy writers. Named after a coastal part of their Essex home county, *Point Clear* fulfils the brothers' mission to resemble their teenage love of music. Tom And Tracy rattles past like prime The Go-Betweens, Saturation has the shivering pull of *Lifes Rich Pageant*-era R.E.M., while The Commotions and Fleet Foxes are in there too. Although no one outside their immediate family probably demanded a new Candidate album, it's a beautiful surprise that it exists. Moreover, for a band who sound more at home in 2023 than they did in 2003, this is their strongest set of consistently compelling songs. *John Earls*

Chai
Chai
★★★
Sub Pop SP 1585 (CD, Cassette)
Fourth album of quartet's luminescent disco

Although the quartet's fourth album is described as their homage to Japan, J-Pop tropes are again avoided from a band who've recently worked guested on albums by Gorillaz and Duran Duran. Frustrated at the "cute" cliches surrounding Japanese music, Chai call themselves Neo-Kawai (it means "New-Cute"). Neo-Kawai 'K? and We The Female! echo LCD Soundsystem for insistent floorfiller chants, while the instant thrill of Like I Need rivals HAIM for harmonies. Not all of the funk pays off – Game and Karaoke try too hard to capture Phoenix's insouciance. Ultimately, Sub Pop seems a good fit for a band more suited to lo-fi genre splicing than fitting into the slick trappings generally associated with their peers. *John Earls*

DJ Shadow
Action Adventure
★★★
Mass Appeal MSAP 154 LPBK (CD, LP)
Impressive seventh from Californian sample pioneer

Josh Davis struck proverbial oil with his debut 1996 album *Endtroducing*, a trip hop masterpiece composed almost entirely of samples that was of such seismic importance that everything he's done since has inevitably paled by comparison. Several false dawns and a return to form or two later, *Action Adventure* feels like the real deal, largely because – like his debut – it's predicated on a good idea. Shadow snapped up around 200 cassette tapes on eBay featuring recordings of songs played on old Baltimore and DC radio stations from the 80s. Here he channels snippets into new compositions played over an 808 with some rudimentary vintage synths, evoking memories of his teenage past sitting alongside a radio with fingers tentatively poised on play and record. *Jeremy Allen*

Kevin Drew
Aging
★★★
Arts & Crafts 1000134486 (CD, LP)
Reflective solo effort from Broken Social Scene's co-founder

Aging opens with propulsive chords and pitter-patter arpeggios on the piano, evolving with mild tension as Drew's lyrics address the topic of the title. The subject matter is scrutinised and reflected upon, which at times dictates the somewhat monotonous pace as well as sparser (and sometimes malnourished) arrangement. Still, while some tracks have irritating autotune on vocals, others translate uneasy feelings by more effective means. "My skin is cold/I'm not aging right/Awful lightning/Strike me down," he sings on the intense Awful Lightning. It tugs at the heartstrings in a way that brings to mind Radiohead's All I Need. Despite this new direction, here and there are splinters of lush Broken Social Scene-style sonics, such as All Your Fails, suggesting that aging is only a figure of speech. *Irina Shtreis*

Drop Nineteens
Hard Light
★★★★
Wharf Cat WCR 146 CD (CD, LP)
US shoegaze wing re-ignites

Of all the shoegazers most likely to 'do a Slowdive/Ride' in 2023, few would have had Boston's D19s on their bingo card. But here they are, 30 years on from misfiring second album *National Coma*, essentially delivering the radiant follow-up their debut *Delaware* deserved. With singers Paula Kelley/Greg Ackell leading the classic line-up, the title track's chiming and entwined guitars peel away the years. Scapa Flow weds D19s basics to refined pop, guitars churning behind a lush melody. The results sound rapturously romantic on Tarantula (essentially (Don't Fear) The Reaper made loved-up and alive), while stand-out The Price Was High finds the band on dynamic form with its taut, Spoon-like concision. As dense guitars mass behind dreamy melodies on Another One Another and closer T yearns expansively, D19s sound thoroughly revitalised. Anyone see that coming? *Kevin Harley*

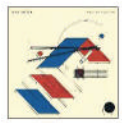
Roger Eno
The Skies, They Shift Like Chords
★★★★
Deutsche Grammophon 4865021 (CD, LP)
Transcendent beauty from the east of the country

Roger Eno continues his third age purple patch with *The Skies, They Shift Like Chords,* his second album for the venerated Deutsche Grammophon, and the follow-up to 2022's *The Turning Year*. Again taking inspiration from his beloved Suffolk landscape, the 12 pieces here grew from improvisation. The power of Eno's simple yet evocative repetition can be heard on Above And Below (Crepuscular), with its rich minimal chords and string swells. Strangely, I Dreamt is co-written and performed with his eldest daughter, artist Cecily. Her pure, folk tones appear from nowhere like a friendly passer-by on a lengthy rural walk. Music as open and impressionistic as this encourages many dreams and reminds the listener of the deep, sometimes disquieting calm of the early years of the 2020s. *Daryl Easlea*

Jaakko Eino Kalevi
Chaos Magic
★★★
Domino WEIRD 165 LP (CD, LP)
Sonic travelogue from Finnish psych-pop cosmopolite

Kalevi's first full-length record in five years, *Chaos Magic* was primarily recorded in Athens where the musician moved to from Berlin. Clocking in at nearly 60 minutes, it's crammed with adventures, experiences and changes, whether it's a prog stroll on the instrumental title track, retro-futuristic pulsating on Galactic Romance or melancholic synth-pop venture Night Walk. His new surroundings infiltrate the textures of the kaleidoscopic music: the sirtaki-esque solo on Cyborg conjures up images of his new home. Elsewhere, trademark Nordic playfulness and vintage haze are present. A dramatic chord progression on Hell & Heaven nods at Crucified by 90s Swedish popsters Army of Lovers. Although at times it feels a bit lengthy and somewhat all over the place, *Chaos Magic* is a confirmation of Kalevi's further growth as both producer and songwriter. *Irina Shtreis*

The Kevin Fingier Collective
Not Strictly Soul
★★★
Acid Jazz AJXLP 697 (CD, LP)
Debut LP-slash-mixtape from South America's hottest mod



The cult of Kevin Fingier is a relatively recent phenomenon. The Argentine producer and musician first appeared on his own Acid Jazz subsidiary (Fingier Records) three years ago and proceeded to release a slew of boogaloo, raw funk and northern soul stompers on 7"s, some of which have already become collector's items, like the first pressing of *Latin Dynamite* (which fetches up to £150). Now comes a debut album of originals, kicking off with a delightful spoken word from reggae legend Derrick Harriott, before it segues into a series of floorfillers with vocalists like Diane Ward and Jo Ann Hamilton and Senegalese percussionist Abdoulaye Badiane, bringing his furious fingers to Groovin' in Soho. It'll enliven any waterlogged mod weekender in Margate. *Jeremy Allen*

Royal Flush

Reclusive Fife songwriter Kenny Anderson returns, and this time it's kosmische. ***By David Pollock***

King Creosote: getting spacey on his new record

King Creosote

I DES

★★★★★

Domino Records WIGLP 450 (2CD, LP)

Mystery is a much-missed weapon in the repertoire of many contemporary musicians; a sense of unknowable unpredictability, of marching to their own drum's beat and not falling into the usual record-promote-tour-record cycle, while still maintaining unmissable standards in their own music when it does appear.

So, then, to Kenny 'King Creosote' Anderson, an artist who seems most content self-releasing modestly self-promoted DIY albums (over 100 of them in the past 30 years) on his Fence label in the East Neuk of Fife, a coastal Scottish fishing landscape between Edinburgh and St Andrews. For the last decade or so, Domino Records have managed to harness his abilities as an electro-acoustic folk-pop composer into some striking albums.

These include the Mercury Prize-nominated *Diamond Mine* with Jon Hopkins (2011), the compelling pop travelogue *From Scotland With Love* (2014), and, most recently, *Astronaut Meets Appleman* (2016). Their successor *I DES* has been well worth the wait, a symphonic but intimate soundtrack to thoughts of ageing, mortality and existence itself, whose creation spanned Anderson passing his half-century on Earth. He's joined on the journey by Derek O'Neill (the 'Des' of the title), Mairearad Green and Pete Harvey.

It's also, rather unexpectedly, a fulsome tribute to the German kosmische rock scene of the 70s. Alongside the album proper, Anderson has packaged a 36-minute sonic exploration named Drone in B# (as a download card with the LP or a second CD), which begins as a wheezing accordion drone and travels through an ominous bed of synthesisers, a wail of distant strings, a Neu!-esque full-band workout, and finally a repeated piano melody around which sinister swathes of electronic noise gather.

For many with a taste for krautrock, this ambient exploration is worth admission alone. The album proper, meanwhile, is on more familiar KC territory, but the electronics which give Drone in B# its life add otherworldly flavour throughout. "The drugs only made me cry/when I was having such a good time," mourns Anderson on It's Sin That's Got Its Hold Upon Us, a pulsing electronic rhythm and swirling, processed strings cocooning his immaculately frayed voice, as he contemplates youthful hedonisms past.

This glorious bittersweetness permeates the album, from the mournful anti-funeral march of Burial Bleak to the resigned, cathartically fatalistic Dust. Later on, Love Is A Curse and the perfectly delicate Ides – the record's emotional centrepiece, if not its most sonically attention-demanding song – offer pristine folk balladry.

Yet no King Creosote album would be complete without real, life-affirming warmth and humour. In the latter case, the gabba-paced kosmische composition Susie Mullen is the song you might linger over most, amid a collection which touches on perfection.

Q&A

Reclusive electro-acoustic adventurer Kenny Anderson breaks cover to tell us about his long-awaited new record

It's been seven years since the last 'official' KC album – what have you been doing?
I turned 50 on 2nd February 2017, and to celebrate I'd been planning a year out, hence the Astronaut Meets Appleman tour coming to an end in January '17. For the next year I played 50 gigs in the hotel at the top of my street, lost weight and hair, and only accepted the 'normal' gigs if they were incredibly well paid or out of the ordinary. In late summer 2020 I dived headlong into the world of the modular synth and went back to my days of cutting up tape loops. As Hudiv Ahken I've added warbles and bleeps to the sounds made by my neighbour Kenny Drew, hundreds of hours of it on old cassettes.

Tell me about the making of *I DES*.
In a moment of boredom in summer 2020, our keyboard player Derek O'Neill, whose Fence alter ego is 'Des Lawson', heard a bit of magic within our 2018 track Walter, working it up to the finished version in his home studio in Blantyre. He grabbed Susie Mullen from my digital 8-track and worked that up too, we handed the songs over (to Domino) in Autumn 2020, and they sparked demand for an album. Professional studios weren't an option in 2020/21, so we recorded it in our homes. We handed the final record in on the Ides of March 2023, and Domino noticed the significance. The title is a play on *I, Claudius*, I wanted it to have an 'empire in retreat' vibe. That piled more pressure onto Des, of course.

What ties the songs on the album together?
Most were written between 2016 and 2019, while I was obsessing over plans for my 50th birthday. To be honest, 50 was on the horizon when I was turning 30. One suggestion from (producer) Paul Savage during the recording of Astronaut was to kill off King Creosote altogether, to start afresh. The main themes are therefore death and decay, regrets, lamenting chances missed. Stuff I reckon a lot of folk in their late forties might be dealing with.

> "I wanted the album to have an 'empire in retreat' vibe"

A Nils Frahm concert in Edinburgh and David Stubbs' book *Future Days* were both influences on this album. Tell us more.
I read *Future Days* in 2016 and began buying up the source material. My first KC recordings were based around off-kilter loops, and in the early days of Fence in St Andrews we became popular for off-kilter, shambolic shows in Aikman's Bar, so the parallels with the 70s movement in Germany were obvious. We saw Nils Frahm at the Usher Hall in February 2019, not long after we were lucky enough to catch Silver Apples, all one of them, in Glasgow. These influenced the sound I was striving for, attempting to weave my vocals into soundscapes rather than the click track drums and acoustic guitars of previous albums, and Des spent hours making the sort of record he knew we'd both be fans of.

What do you prefer: getting on with your own thing in Fife, or being in the public eye on a label like Domino?
Of late, the former. It's been a very anxious time lately, but bizarrely stress-free in terms of self-unemployment. I'm enjoying the low-to-no expectations of playing guerrilla gigs unannounced and for free. I'm a big mouth on stage, to mask my nerves and unease with public speaking mostly, so the release of a record on Domino is a nerve-wracking experience.
As told to David Pollock

The Kills

God Games

★★★★

Domino WIG 418 (CD, LP)

Back to work after seven years

Since fifth album *Ash And Ice* in 2016, The Kills have released a rarities compilation and an alternative version of 2005's *No Wow*, but nothing new has emerged from the duo, either together or in any side projects. No matter. With Paul Epworth producing, Alison Mosshart and Jamie Hince seem all out to have fun being The Kills again. Wasterpiece and New York hark back to their earliest scuzz, while Better Days and 103 continue their later minimalist hip hop adventures. Mosshart has regained her insouciance, with Hince transformed into a sinister ringmaster on the addictive My Girls My Girls. They've never made a better full-on pop song than Kingdom Come either. Not a radical reinvention, more of a gleeful reminder why they enjoyed hanging out in the first place.
John Earls

King Gizzard & The Lizard Wizard

The Silver Cord

★★★

KGLW KGLW053 (LP, 2LP)

Oddball Australian psych-rockers double up

Australia's King Gizzard & The Lizard Wizard have already released one album this year – the thrash metal-inspired *PetroDragonic Apocalypse* – back in March. Now, they're following it up with one or two more, depending how you look at it. That's

because *The Silver* Cord, the band's 24th studio album, is being released both as short (a 28-minute version) and a long one on which the same seven songs run about an hour longer. Both have their appeal – while these songs range from the more-straightforward rock of Theia and Swan Song to more hip hop-inspired Gilgamesh, they're all still trippy and psychedelic experiences. It just depends if you want to be immersed in the weirdness for a manageable or psychopathic amount of time.
Mischa Pearlman

Don Letts
Outta Sync
★★★★
Cooking Vinyl COOKLP 882 X (CD, LP)
Unexpected but assured debut from veteran DJ and filmmaker

When Don Letts announced he was releasing a debut album aged 67, it probably shouldn't have seemed like such a curveball. After all, Letts is a musical man of letters, known for uniting the burgeoning dub reggae and punk scenes in the late 70s, and for his stint as a pop star in the 80s in Big Audio Dynamite. It's just that such late forays into the pop game rarely augur well. Perhaps the biggest surprise about *Outta Sync* then, is just how good it is, full of reggae fusion bangers with proper tunes that follow you around like determined chuggers. Having the sense to bring the dub alchemist Gaudi on board to produce helps iron out any potentially troublesome creases. *Jeremy Allen*

Luluc
Diamonds
★★★★
Community Music CMG 060 (LP)
Aussie indie-folk duo's beguiling fifth

There are rich textures here, announced in the beautifully structured title track that opens the album. A masterpiece of restrained elegance, this song is typical of *Diamonds'* artistic triumphs. With Zoë Randell's stunning, crystalline vocals alongside precise, fluent musicianship from the likes of Steve Hassett, these ten songs deliver a cohesive impact. The album's moods are diverse, its details fascinating; we get memorable moments such as the intriguing groove of The Shore swirling fabulously in the light, Evermore's evocative, multi-tracked serenade and the droll, bluesy Come On Spring with its yearning for rebirth and renewal. The Sky concludes the album with an achingly delicate, carefully crafted power. Melodic, majestic and delightfully mysterious, *Diamonds* is a towering achievement.
Steve Burniston

Phil Manzanera & Andy Mackay
AM PM
★★★★
BFD/The Orchard BFD 536 CD (CD, LP)
Roxy royalty reunite to catch that buzz

A winning collaboration between the two erstwhile Roxy Music mainstays, this set of beguiling instrumentals began with sketches exchanged during lockdown, then was concluded in the studio after the Roxy farewell tour with Paul Thompson adding drums. Part of you can't help cheekily wondering how a sprinkling of vocals from Mr Ferry might have reframed it, but let's not be greedy. Of course, Manzanera and Mackay have extensive and impressive track records away from the Roxy mothership, and are much more than "the guitarist" and "the saxophonist". That said, their playing on their signature instruments is fabulous, and the way the two interact over sometimes dramatic, sometimes alluring backdrops, which shape-shift and simmer inventively, is a joy. A flavoursome treat. *Chris Roberts*

Van Morrison
Accentuate The Positive
★★★★
Exile 3369603 (2CD, 2LP)
It's party time on the veteran's 45th studio set

Following on from a batch of skiffle covers and an archive collection of previously unreleased original instrumentals, Van Morrison's third album of 2023 also nods to the past. *Accentuate The Positive*'s lively mix of swing, jump jive, R&B and classic rock'n'roll constantly plays to the singer's strengths as a thoughtful, inventive interpreter. Johnny Mercer's Red Sails In The Sunset undergoes an inspired soulful rearrangement to resemble an outtake from, say *Beautiful Vision* or *Common One*, Bill Haley's Two Hound Dogs has considerably more bite than the original, and Louis Jordan's I Want A Roof Over My Head struts magnificently. Morrison has rarely sounded like he's having so much fun, not least on the ska-tinged makeover of the Everly Brothers' When Will I Be Loved?
Terry Staunton

The Mountain Goats
Jenny From Thebes
★★★
Merge MRG 841 (CD, LP, Cassette)
The herd climb to new pastures

With their 22nd album in 29 years, the American indie act emerge slick and, dare it be said, mainstream-sounding. Long the guise of singer-guitarist John Darnielle, recording on his boombox, the Goats became a herd a while back but the scope expands again. This tale of a character from 2002's *All Hail West Texas* is rich in soulful horns, dancing piano and lively drums. Despite the title, Fresh Tattoo sounds like a hit single while Murder At The 18th St. Garage has a frantic pace, roaring guitar cosseted by horns. The string-swathed production sweep of Just Like Cash with its small town imagery – suburban cars, Wal-Mart parking lot – sounds like a stage musical waiting to happen. Engaging and very different. *Nick Dalton*

Oneohtrix Point Never
Again
★★★★
Warp WARP 365 (2CD, LP/2LP)
The AI-enhanced electronic auteur enlists Sonic Youth and Xiu Xiu

The regal-sounding string patterns of opening track Elseware and the scales of sampled voice and electronic fuzz on the title track bring Daniel 'Oneohtrix Point Never' Lopatin's 10th album to life in tentative fashion. No longer an underground quantity thanks to his work with The Weeknd and the all-consuming score to the Safdie Brothers' film *Uncut Gems* (2019), his chaotic, emotive electronic style is perfectly suited to the AI tools used here. The results take the listener on an epic journey through orchestration (Gray Subviolet), rock guitar (Memories Of Music), post-rock (On An Axis) and a scything, all-encompassing techno rush to close (A Barely Lit Path). Lee Ranaldo, Jim O'Rourke, Xiu Xiu and the NOMAD Ensemble with Robert Ames are all in there somewhere, hurtling on a runaway train into the future. *David Pollock*

Setting
Shone A Rainbow Light
★★★
Paradise of Bachelors POB 072 (CD, LP)
Trance-inducing improv-psych sessions
This debut outing from Nathan Bowles, Jaime Fennelly and Joe Westerlund sounds like

Heraclitus gazing through a kaleidoscope. Across four undulating ritual soothers, the trio build dense layers raised from the continually shifting tonal shadows of Fennelly's harmonium and synth, his drones pulsing in tidal washes agitated into ever-evolving variegated patterns by the Moholo-Moholo-inspired rhythmic rumble of Westerlund's toms. Bowles' banjo frail and flutter on Zoetropics locks gloriously into that opiate cut's sighing push-and-pull, while the aqueous mood of Fog Glossaries relocates Neu!'s serene masterpiece Leb' Wohl to the tidewaters of North Carolina, complete with prayer bowl chimes signalling like surrogate coastal buoys. The only minor wobble comes as A Sun Harp pulls the kosmische hum and whirr out from under Setting's jazzy syncopations, exposing over-insistent keys and some excessive tub-thumping ruckus. But, for the most part, this is a deeply immersive bliss-filled zone. *Spencer Grady*

Sirens Of Lesbos
Peace
★★★★
SOL SOLV 00022023 (LP)
Creative cauldron of beats and protest

It is impossible for *RC* not to admire the cut of Swiss five-piece Sirens of Lesbos's jib – they are a "new wave of Worldbeat, shifting the genre from folkloristic cliché and cheap exoticism to urban nonchalance". Featuring the vocals of sisters, Jasmina and Nablya Serag, their convincing second album, *Peace* features guest appearances from Bootsy, Erick The Architect and Flatbush Zombies, *Peace* veers between hip-hop to funk and neo soul. There is heart here – Weeping Pine has a sincere environmental message and the country-rock of Easy sounds as it is visiting from a completely different album. It is only the key change two minutes into their cover of The Beloved's Sweet Harmony that spoils a perfectly languid version. That misstep aside, *Peace* harks back to the days of the portmanteau album, 10 stylistically different pieces with a vibrant theme coursing throughout. *Daryl Easlea*

Stephen Steinbrink
Disappearing Coin
★★★★
Western Vinyl WV254LP (LP)
US singer-songwriter's neat trick

There's a joyous sense of artistic renewal in this enthralling album, with Steinbrink delivering an enjoyably versatile set of songs that includes the propulsive Opalescent Ribbon, the gentle, melancholic Addicted To A Dream and the ambling charm of If There's Love In Your Heart. The latter has a lovely hint of *Friends* and *20/20* floating quietly around its gentle tones. Steinbrink's strong melodic gift is also evident on tracks such as Cruiser and the bright, fleet-footed Comedy. He has clearly worked hard to create an album with a subtle variety which you can hear throughout, including impressive tracks such as the folk-tinged Nowhere Real and the emotional power of Poured Back In The Stream.
Steve Burniston

Sven Wunder
Late Again
★★★★
Piano Piano PP 1004 (LP)
Swedish composer's fourth arrives like a waking dream

Since the release of his debut in 2019, Sven Wunder (Joel Nils Danell) has been quietly but consistently putting out some of the most beguiling music you've never heard. Where his previous records used Middle Eastern and Japanese styles as touchstones, here he goes for mood over modes, creating a soundtrack for nocturnal perambulations of the mind. Having been tagged as a one-man stable of library music or a studio boffin cultivating an MF DOOM-like mystique, tracks such as the modal Stars Align and the lightly shimmering funk of Sundown prove those claims to be both correct yet also insufficient for defining his range. With early releases beginning to command three-figure sums, *Late Again* offers those of us who have been tardy a more affordable entry into Wunder's world.
Jason Draper

NEXT MONTH
Trevor Horn The Beatles
R.E.M. Madness
Bryan Ferry Peter Gabriel

Books

Bob Dylan: Mixing Up The Medicine

Edited by Parker Fishel & Mark Davidson

★★★★

Callaway, £80

ISBN 9781734537796, 608 pages

His back pages

For those of us who might struggle to justify a round trip to Tulsa, Oklahoma, to gawp at the countless manuscripts and recordings housed at The Bob Dylan Center, *Mixing Up The Medicine* is the next best thing. This weighty and stylish book presents hundreds of Dylan's manuscripts, letters, doodles, and draft lyrics, along with reproductions of period ephemera, over a thousand photographs and 30 essays from celebrated Dylan watchers. The hardcore Bobcats this is aimed at won't particularly need the running commentary on albums and significant events in Dylan's life but will pore over the early stabs at what would become era-defining lyrics, unpublished liner notes and session track sheets. Handwritten editing notes for *Eat The Document*; letters from George Harrison (addressed to "Tiny Montgomery"), Joan Baez and Johnny Cash; the double-page notebook spread on which he scrawls Tangled Up In Blue into life – all give fascinating insights into Dylan's creative process and personal relationships. The essays offer fresh perspectives on some less talked about episodes, highlights include Amanda Petrusich on *Tarantula*, Larry Sloman pondering whether Handy Dandy is a Dylan alias, and Lee Ranaldo on Dylan's first appearance on record – or acetate, even, as a member of The Jokers, recorded Christmas Eve 1956.

Jamie Atkins

Absolute Beginner: Memoirs of the World's Best Least-Known Guitarist

Kevin Armstrong

★★★★

Jawbone, £16.95

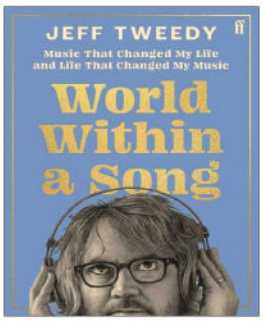
ISBN 9781911036173, 264 pages

Musician with extraordinary CV narrates a life well lived

By his own admission Kevin Armstrong may not be a household name, but his work with Bowie, Iggy, Morrissey, Prefab Sprout and many others has ensured his place in the annals and lore of rock. This memoir is full of chucklesome and revealing anecdotes, punctuating the story of how the guitarist stumbled upon a career as the sultan of sidemen. From childhood piano lessons in Orpington to playing at Live Aid and beyond, it's candid to a degree which perhaps a bigger star might not risk. His audition spell with Paul McCartney doesn't last as long as he'd like, because despite Macca getting him quite monumentally stoned, Armstrong makes the fatal mistake of mentioning The Rutles, a topic which at the time Paul could not abide.

Bowie asks him, during Absolute Beginners recording sessions, if he can score some coke, so Armstrong calls a mate, who reports back that, unbelievably, he's got some from, of all people, Angie Bowie. "Whaaaat?" exclaims David. "That bloody witch can't know it's for me!" Iggy is 100 per cent Iggy, Mozzer is precious, romances complicate a Propaganda tour, and Sinead O'Connor was evidently not always the saintly angel she's latterly portrayed as. A frank, fun read, and absolutely true.

Chris Roberts



World Within A Song: Music That Changed My Life And Life That Changed My Music

Jeff Tweedy

★★★★

Faber, £14.88

ISBN 9780571385799, 256 pages

Shot to get you into my life

Having already written a poetry collection (*Adult Head*), memoir (*Let's Go (So We Can Go Back)*), and how-to guide for frustrated artists (*How To Write One Song*), now Wilco mainman Jeff Tweedy turns his attention to music journalism. *World Within A Song* is comprised of 50 sharp, funny and insightful short essays about other people's songs, interspersed with evocative episodes from his own life. More than anything else, Tweedy is in awe of what a song can do after the writer releases it into the wild – how it can change lives, remind us of formative moments or intangible feelings, what it can teach us, how it can transport us. So the songs he chooses to write about here are not necessarily his favourites, nor are they what he deems as the most important (he's far too witty and self-aware to lumber us with that kind of thing), but they do serve as jumping-off points for anecdotal words of wisdom and personal experiences that end up feeling universal. As a child he thought his cousin wrote BTO's Takin' Care Of Business because he sang it at BBQs – rather than feeling cheated when he discovered the truth, it helped him realise that writing a song was something he could do. Michelle Shocked's Anchorage inspires him to tell a touching story about a childhood friend. There's an abundance of generosity, warmth, and love for his subject throughout. Except when he's savaging Bon Jovi, but that's fine. More, please.

Jamie Atkins

Miles Davis And The Search For The Sound

Dave Chisholm

★★★★

Z2 Comics, $39.99 (Import)

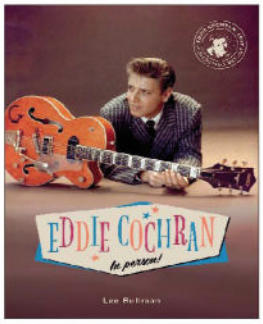
ISBN 9798886560428, 160 pages

Jazz legend's life in a graphic novel – in both senses of the term

"A painting is music you can see, and music is a painting you can hear," Miles Davis once said. It's as good a description as any of the synaesthesia the jazz titan experienced. In *Miles Davis And The Search For The Sound*, Dave Chisholm, author and illustrator of *Chasin' The Bird: Charlie Parker In California* and a recipient of a doctorate in jazz trumpet from Eastman School Of Music, traverses sound and vision in a graphic novel that pays homage to Davis's art without skirting the abuse – physical, psychological, drug-related – that blighted his life (an impromptu dressing down from his first wife, Irene, sparks catharsis for an elder Davis and the reader alike).

Using Davis' own candid recollections, sourced from interviews and he great man's autobiography, Chisholm frames the book as the product of his subject's turn to visual arts while recovering from a stroke that, temporarily but debilitatingly, paralysed his right hand. From such small-scale details as cheekbones that cut like Davis's "Dark Magus" stare to glorious spreads that render the *Kind Of Blue* and *Bitches Brew* sessions alive on the page, Chisholm works with a colour palette that keenly reflects each of Davis's reinventions (the challenge of reimagining the cartoonish *On The Corner* sleeve in a style closer to the gritty funk sounds Davis heard in his head is met with relish). Everything from 7"s with illustrated picture sleeves to 3D sculptures and signed sketches spill from a range of editions, from standard to the 10-only "Platinum Sketched" – extra dressing for the imaginative bounty within.

Jason Draper



Eddie Cochran In Person!

Lee Bullman

★★★★

Omnibus Press, £30

ISBN 9781913172961, 192 pages

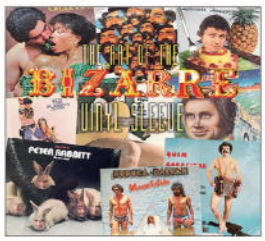
Superb study of a tragically short life

Like his pioneering rock'n'roll contemporary Buddy Holly, Cochran's life and time in the spotlight was comparatively brief and arguably doesn't lend itself to weighty biography. Consequently, *...In Person* wisely presents itself as a coffee table tome full of rarely seen, eye-catching images, but that doesn't mean the text is a secondary consideration.

Author Bullman is better known as a writer of true crime novels, and there's dogged detective work to his approach in telling the late singer's story, frequently couched in turns of phrases that would make Raymond Chandler proud. He also expands his canvas to paint evocative pictures of rock's formative years and the culture that spawned it, not least the resistance it faced from more established parts of the entertainment business, and the racism many of Cochran's fellow rockers faced and which he fought against.

Hits like Summertime Blues and 20 Flight Rock, plus lesser known gems from the Cochran catalogue, are assessed with passion and articulacy, as is the legacy he left behind and the influence he continues to have on subsequent generations of musicians. Come for the pictures, stay for one of the most complete and thought-provoking examinations of a groundbreaking musician you'll read all year.

Terry Staunton



The Art Of The Bizarre Vinyl Sleeve

Stephen Goldman and Simon Robinson

★★★★

Easy On The Eye Books, £18.99

ISBN 9780995523647, 180 pages

Strange, weird and baffling LP covers scrutinised

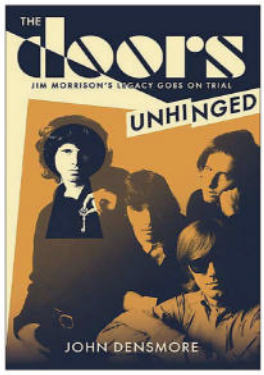
If you think you've got some horror stories encasing the albums in your collection, this book may be the therapy you need. *The Art Of The Bizarre Vinyl Sleeve* sprang from Steve Goldman's pop-up exhibitions entitled The Worst Record Sleeves, and with Simon Robinson's acerbic wit adding a commentary the result is a fascinating collection of some

Metallica: light shone on their back catalogue

300 depictions of the most awful moments in the history of the album sleeve.

The covers are roughly grouped so, for example, there are sections on crazy cat-inspired sleeves, terrible watercolours, and sausages. Christmas albums aren't spared, and who knew there could be so many records by Christian ventriloquists? After the first few pages you feel like you're rubber-necking a motorway accident; you know you shouldn't look, but that inner voice urges you to keep turning the page and reveal ever more inept, peculiar or tasteless imagery. In terms of plumbing the depths the 1969 Canadian Christmas LP *Joyeux Noël*, the sleeve of which seemingly features a £1.99 plastic tree from Woolies and a model who wishes she hadn't signed up, shoulda been a contender, but then you come across Vietnam Chain's Before I Go 12" single.

The reproductions are top quality, the text is informative and at times hilarious, and it's a fascinating read for those of us who worship vinyl.
John Tucker



The Doors Unhinged: Jim Morrison's Legacy Goes On Trial

John Densmore

★★

Constable, £22

ISBN 9781408719909, 360 pages

Drummer's dry courtroom drama

Doors founder member John Densmore has already penned a band biography, 1991's *Riders On The Storm*. This effort, published in 2013 and spruced up in the pandemic for mainstream release, details his legal battle in 2003-4 with bandmates Robby Krieger and the late Ray Manzarek over the right to veto the use of Doors songs in commercials. Battle lines were drawn when the opposing duo toured without Densmore, resulting in differences over the live band's billing and use of a logo akin to the iconic Doors typeface. The missing piece of the jigsaw is, of course, singer/lyricist Jim Morrison, whose vehement opposition to commercially exploiting the band's music prior to his death in 1971 led to the aforementioned "right of veto" which Densmore upheld and his ex-colleagues sought to overturn. The minutiae of court procedure, leavened by sometimes bizarre interludes and historic flashbacks, can lead to skim-reading, but detailing the experience was clearly cathartic for the drummer.

The whole exercise could, and surely should, have been avoided by an application of common sense rather than enriching an army of lawyers – but that, it seems, is not the American way. This book tells a sad story but ultimately holds few revelations.
Michael Heatley

Metallica – On Track: Every Album, Every Song

Barry Wood

★★★

Sonicbond Publishing, £15.99

ISBN 9781789522693, 154 pages

Enthusiastic catalogue overview

Metallica are fortunate in that their loyal admirers always forgive them their missteps, and Barry Wood is certainly a loyal admirer. The *On Track...* series is more fan-friendly than textbook, and so Wood immerses himself in adulation for his favourite band with barely an ounce of objectivity. It's not that it's badly written – although the comment that the cover of *Master Of Puppets* was "destined to grace many a groupie T-shirt" is quite bizarre, and describing the New Wave Of British Heavy Metal as a "global scene" is just plain wrong – it's just that it in the main the text is too gushy, too obsequious, for its own good. About the most critical he gets is to point out that *St. Anger* "is a gruelling listen all in one go" and the execrable *Lulu* double CD recorded with Lou Reed is "a very hard listen." A handful of minor errors and omissions don't help, and the singles listing is annoyingly bereft of detail. There's no shortage of books on Metallica out there, and this one doesn't really bring much to the table. That said, if there's a young Metallifan in the household, this book might make a decent Christmas present.
John Tucker

Films

23 Seconds To Eternity

★★★★

BFI Blu-ray

The visual side of music biz agents provocateurs

Debates still rage over the motives, philosophies and endgames of Bill Drummond and Jimmy Cauty during their time together under various permutations of the KLF brand, so it's likely this two-hour compendium of promotional videos and idiosyncratic short films will be pored over for further clues. It's been more than 30 years since the duo ended a performance at the Brit Awards with the announcement that they'd "left the music business", but there's been negligible dimming of the myths that surround them.

Oftentimes, the clips produced to plug singles were greeted as works of art in themselves, be it The Timelords' glam/sci-fi hybrid Doctorin' The Tardis, the outlandishly ritualistic Justified And Ancient with country royalty Tammy Wynette front and centre, the Viking long ships and heavy metal bombast of What Time Is Love?, or the deadpan, monochrome kitchen sink-isms of It's Grim Up North. Time and again they seemed to blur the line between cynically contrary and crowd-pleasingly commercial.

Key to all the celluloid flights of fancy is director Bill Butt, previously the live sound engineer for the Drummond-managed Echo & The Bunnymen, and it's arguably his vision as much as Bill's or Jimmy's that defines these films, perhaps more so for the song-unrelated components of this disc. The 29-minute *The Rites Of Mu*, filmed during the Summer Solstice on the Scottish island of Jura welds *Wicker Man* sensibilities to *Apocalypse Now* portent – the latter emphasised by Martin Sheen's narration.

Meanwhile, *The White Room* (described as an "ambient road movie") is an almost mundane account of Drummond and Cauty driving across vast stretches of featureless terrain in their American police car, "Ford Timelord", and *Krash* documents the subsequent destruction of said vehicle, its soundtrack included material from unreleased album *The Black Room*. There's a lot to look here, even if it doesn't bring viewers any closer to answers. *Terry Staunton*

YOSHIKI: Under The Sky

★★★

Cinema

Japanese musician puts himself under the microscope

Coming to prominence in the 80s as a member of groundbreaking Japanese metal band X-Japan, drummer and pianist, YOSHIKI experienced all the highs and lows that fame brings. Throughout it all a special relationship

with his fans is what kept him rooted and levelled, and during the past four decades the two have been inextricably linked. A very personal film, *YOSHIKI: Under The Sky* explores the connection between artist and spectator, and how they often bleed into each other.

Primarily revolving around a concert to celebrate his birthday, this film features appearances from artists as diverse as Sarah Brightman, St. Vincent, the Scorpions, and SixTones and is evidence of what a diverse artist YOSHIKI is. However, the concert is the sun around which this film revolves and it pulls other aspects of his life into its orbit. Through candid interviews we really get under the skin of YOSHIKI as he bravely bares his soul to talk about his inner demons and struggles with depression. Having lost his father and two former bandmates to suicide, his trials are all the more pertinent.

Under The Sky's triumph is also its Achilles' heel; as director you feel that YOSHIKI is too close to the subject matter some distance would give greater perspective. Ultimately, this is a story about the healing power of music and is a unique portrait of a unique artist.
Peter Dennis

23 Seconds To Eternity: The KLF's famous Ford Timelord gets out for a spin

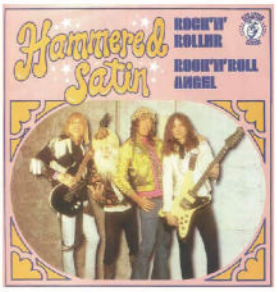
Photo (Metallica): Tim Saccenti; (KLF) Paul Graham

Singles

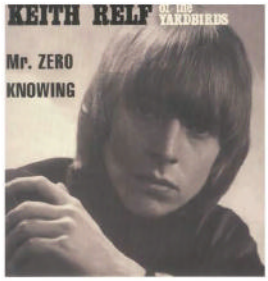
A Certain Ratio 2023 EP *Mute 12 Mute 663*
That most curiously anonymous group of post-punk funkers release their first single for a couple of years, comprising a new tune and three fresh mixes from their acclaimed current album, *1982*. Day By Day, making its debut, is attractive urban Afrobeat with the silken vocals of Ellen Beth Abdi contrasting nicely with Martin Moscrop's elbows and knees guitar chops. It's where Everything But The Girl meets Gang Of Four for dinner at a Manchester Nigerian restaurant. SAMO, in a Werkha Remix, sounds less relaxed than the early 80s Brooklyn-styled album cut, receiving a brittle, popping electronic framework that is nonetheless entirely in keeping with the song. Constant Curve adopts an Emperor Machine rework that's seven minutes of conga drums, percussion like something from Ralph McDonald's *The Path*, perky white boy Britfunk, and it's in no hurry, eventually leaving Ms Abdi floating in echo. Jade Parker's mix of Waiting On A Train, where Abdi is joined by rapper Chunky, ticks on a bare electro beat apparently inspired by the title. Fascinating music, entirely ACR despite mixing desk interventions, this EP reminds you of just how much good music they've made and are still entirely capable of delivering.

Blurt Cry/I'll Be There Now *All City ACB 761*
Another funk band from antiquity, but their groove, in full rattling effect on Cry, is a far, erm, Cry from ACR's. The tune, if tune it is, hurtles like a piano down a mountain. Ted Milton's voice sings of God's waiting room like he's in it (if you can hear him, you're in it, too, eek) and his sax squelches like the dregs from a can of shaving foam. This funk wasn't built for dancefloor moves unless it's having a seizure on it. It's scouring, scarifying, hollow of sound but full of heart. I'll Be There Now is steadier and a little more lyrically reassuring... perhaps... but every bit as unrelenting. You *could* dance to it, but it would probably clear the floor. Utterly identifiable as Blurt, the definition of 'no sell out'. But it is on white vinyl, which once might have been a selling point...

Spencer Segelov & Great Paintings Disco In Your Heart/Under The Lights *Country Mile CMR 029*
More lovely music from a South Wales outfit with a way with words; Disco In Your Heart is a truly topp title, and Spencer Segelov & GP's upcoming album will bear the evocative moniker, *You're A Lighthouse, I'm At Sea*. Understated, melodic, wryly unassertive and gently intimate, the A-side even notes the type of music in his lover's heart: old indie tunes. But this isn't generically indie, nor disco, should the title have deceived: it's elegantly crafted British pop with a brain, which would sit nicely alongside those Tot Taylor 45s I sincerely hope you've snapped up.



Hammered Satin Rock'N'Roller/Rock'N'Roll Angel *Curation SICURED 031*
Failure as inspiration: discuss. Think of Northern soul, a phenomenon and possibly a lifestyle, built on records that could never be hits. Think of punk, inspired by The Stooges and New York Dolls, rock'n'roll beautiful losers. And here come Hammered Satin (a real fabric, not a reference to knackered old clothing) but a mob from Los Angeles who proudly tout themselves as junkshop glam revivalists, the sub-genre more all the young duds than all the young dudes, despite the likes of Rescue Co No 1 and Fancy making really tasty records. They get maximum points for retro sleeves, and they've got the look, like Noddy Holder fronting Sweet – imagine that! And blimey, Rock'N'Roller is a really decent record, its faux naïve lyric ("I'm a rock'n'roller for you!") chirped over a stomping, tinny background of fizzy guitars and bangin' drums, even if singer Noah Wallace is no Slade shouter. But he's as bright as a polished button, realising that so many glam acts referenced the 50s, so he opens the delightfully vacuous Rock'n'Roll Angel in a voice that channels Les Gray channelling Elvis. Hey, *Fab 208!* Can't wait to read the lyrics in *Disco 45*!



Keith Relf Mr Zero/Knowing *Demon Singles Club DEMSING 011*
Demon has been exploring The Yardbirds' fascinating catalogue of late, including interesting spin-offs such as this fluffed attempt to make Keith Relf a solo star. It's a strange affair, the moptopped Mr Relf adopting a very American accent and something of the precise enunciation of the song's originator, Bob 'Elusive Butterfly' Lind. Dark chimes, twiddly acoustic guitars, I thought I heard an oboe: this is baroque and berserk, if not remotely flat. The folky Knowing, acoustic guitars twining into each other, seems like a better bet than the A-side, but clocking in at least than two minutes, your cost-conscious punter of 1966 might have felt short-changed had this been the "plug side". Today, it's a delicious curio.

Sharon Jones & The Dap-Kings New Shoes/Instrumental *Last Bastion LB 06*
Ah, unadulterated soul music with that unpolished Northern vibe, released in 2011 but entirely new to 45. Ms Jones is gonna wear out her new footwear rapidly if she runs at the pace of this tune, which is definitely on the hurry-up. All the necessary ingredients for soul time are here: popping bongos, insistent, busy bassline, a fat brass section including baritone sax, and a take-no-prisoners voice. It's been played up north, but I suspect the instrumental flip, which really shows off the classic nature of the production, will be spun even more. Backflips, endless chewing gum and big baggies on a slice of wax.

Thundercat & Tame Impala No More Lies *Brainfeeder BF 7135*
Great to see a couple of cults rubbing together, producing entirely yummy results. Thundercat, aka Stephen Bruner, the West Coast funk, thrash and psych brainiac, has been mostly quiet on the vinyl front during the 2020s. Tame Impala, aka Kevin Parker, psych vendor, who's also from the West Coast assuming you mean Perth, Australia, is rarely inactive. Maybe he can spark more music from Thundercat, which would be brilliant, as No More Lies is dazzling. Dripping in lush, inflationary 1974 American adult rock warmth, yet with a buoyant head-nodding groove, it transports you into its gleaming blissful world. Limited edition silk screened single-sided vinyl... but just the one tune, sob.

Gas Kunst Cinematic Ocean View/Gift Wrap *Rare Vitamin VITAMIN 32*
Rare Vitamin, the label outta Northwich, Cheshire, is only an occasional, but beloved, visitor to this page. This time they bring a band described as post-post-punk. That might be tricky to comprehend on paper, but it makes sense when you hear them. Opening with waves breaking, Cinematic Ocean View builds into a huge slab of rock, increasing section by section like someone walking round a hall and opening doors and behind each one is another band playing the same tune. It's pretty thrilling, and the B-side, and the explosive Gift Wrap, which piles on the power chords, even more so. Lathe-cut vinyl, wraparound sleeve, packed with power.

The Fallen Leaves Rosalina/Stay *Spinout Nuggets SN 103*
Long-standing melodic punk-beat group with links to Subway Sect and The Chords, The Fallen Leaves are early Pretty Things crossed with The Nashville Teens. However, the lyrics have a modern twist, because the object of their affections has her own mind, which apparently never happened when R&B first furrowed the shiny foreheads of the original mods. The AA side, Stay, is punkier with a *Spiral Scratch* buzziness, though you'd never mistake the dry Rob Green for Howard Devoto, and no punk band of '76 was equipped to deliver the brilliant funk-like breakdown after a couple of verses. Not sure who this is for, but it's intriguing.

The Veras Something To Say/What I Got When I Get Away *Spinout Nuggets SN 105*
The Veras return with a song originated by The Action; investigate further and Vera-fied connections go back to Mr Billy Nicholls, would you believe? It has that late-60s bedsit vibe, a touch of Traffic-style prog and a hint of classic 90s Britpop. Nice that it swells into an instrumental jam at the end for authentic spliffed-up pleasure. Andy Dunkley would surely have approved...

Bis John Peel Session 14.10.95 *Precious PRE 031*
Bis John Peel Session 16.06.96 *Precious PRE 031*
Mid-90s indie magic from the Scottish trio that famously made *TOTP* before they were signed. They were teens (they appear to be playing up to that fact on the sleeves of both 10"s) but they make a fat Fall-ish noise on Super James, with Manda Rin's accent cutting straight through the din, and a sense of urgency throughout. Icky-Poo Air Raid is almost ska, with gloriously tuneless recorder (?) and a bit where they let all hell, or at least *some* hell, break loose. Sure, they're full of teenage kicks, but these are cleverly assembled pop songs and you can see what the fuss was about. The sleevenote admits a certain jaded feeling by the time of the second session but you wouldn't know it. The band is even tighter, Manda's in full control of her voice and the arrangements are so sorted: try the loopy Sweet Shop Avengerz for proof, and the complex synth-busting Keroleen for confirmation. Prodigious, funny, fierce, scatty.

Ian McCann
Please send new release vinyl singles for review to Ian McCann, Singles, Record Collector, The Titfield Thunderbolt Room, 2nd Floor, Saunders House, 52-53, The Mall, Ealing Broadway, London W5 3TA.

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SO14 3AR

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SN15 2AB

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December 16th
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USR RECORD FAIRS sid@usrfairs.co.uk ☎ 07788 800141. usrfairs.co.uk (all fairs except Reading and Frome 10-4pm)

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WELLS Saturday 11th November 2023, Seager Hall, Union Street, BA5 2PU.
WANTAGE Sunday 19th November 2023, Wantage Leisure Centre, Portway, OX12 9BY.
WESTON-SUPER-MARE Saturday 2nd December 2023, The Stable, 3-6 Wadham Street, BS23 1JY.
ABERGAVENNY Saturday 9th December 2023, Castle Street Methodist Hall, NP7 5EG.
CIRENCESTER Saturday 13th January 2024, Ashcroft Church Hall, Ashcroft Road, GL7 1RA.
CARDIFF Sunday 14th January 2024, St Mary's Church Hall, Whitchurch, Cardiff, CF14 2EA.
TAUNTON Saturday 20th January 2024, Comeytrowe Community Hall, Pitts Close, TA1 4TY.
CHEPSTOW Sunday 21st January 2024, The Palmer Centre, Place De Cormeilles/High Street, NP16 5LH.
NEWPORT Sunday 28th January 2024, The Dolman Theatre, Emlyn Walk, NP20 1HY.
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DONCASTER
Sunday 12th Nov
The Dome, Bawtry Rd.
DN4 7PD

PRESTON
Friday 17th Nov
UCLAN Students Union Refectory
(next to 53 Degrees)
Fylde Rd.
PR1 7BY

MORECAMBE
Saturday 18th Nov
Arndale Centre LA4 5DH

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Saturday 2nd Dec
Sashas Hotel,
Tib St./Oldham St. M4 1SH

BURNLEY
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Curzon St. BB11 1BB

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Alan's Record & CD Shop – 'Diggers paradise! Over 18,000 quality used 7" /12" LPs/CDs. Specialising in Reggae, Soul, Jazz, Rock, Hip Hop, Dance. Open Tuesday to Sunday from 11:30am, Wednesdays by appointment only. Independent and stubbornly individual.' **218 High Road, East Finchley, London N2 9AY.** Tel: 0208 883 0234. alanrecordman@tiscali.co.uk

Ben's Collectors Records – Long standing record shop in the heart of Guildford with an ever changing large stock of records cds & cassettes at the most reasonable prices in the South. **5 Tunsgate, Guildford, Surrey GU1 3QT.** Drop any unwanted records in for a quote or contact Ben on 01483 301165 or www.benscollectorsrecords.com

Casbah Records – 'Open every day from 10.30am to 6.00pm. Come with me to the casbah where you'll find a fab selection of s/hand/new vinyl, new CDs, DVDs, books and memorabilia. Most genres catered for in south-east London's coolest shop! key areas: classic rock, soul, punk and indie.' **320-322 Creek Road, Greenwich, London SE10 9SW.** Tel: 0208858 1964. tony.davis@ntlworld.com www.casbahrecords.co.uk

Collectors Record Centre, Guildford – 'Retailers of rare records for 35 years. Our stocks exceed 300,000 45s, albums, CDs & DVDs. Mail order or call in for a collecting experience.' **89 F Woodbridge Road, Guildford, Surrey GU1 4QD.** Tel: 01483 568100

Cruisin' Records – 'Open Monday to Saturday 9am–6pm. Established for over 25 years, we stock back catalogue CDs of all genres. Specialising in 50s/60s, Rock'n'Roll and Prog & music and film DVDs. We buy and sell vinyl, CDs & DVDs.' **132 High Street, Welling, Kent DA16 1TJ.** Tel: 0208 304 5853. john@cruisin-records.fsnet.co.uk

Grammar School Records – 'We stock 25,000 LPs, including 8,000 soundtracks, 5,000 classical, 12,000 rock, pop, jazz, folk, blues, country, easy, reggae, spoken, plus 20,000 45s, 1000s of CDs, DVDs, 78s, 8 tracks, dealer discounts.' **The Old Grammar School, High Street, Rye, East Sussex TN31 7JF.** Tel: 01797 222752. sales@backtrackrye.com, www.grammarschoolrecords.com

Helter Skelter Records – 'Quality second-hand records and CDs bought & sold. Established in 1994. Pay us a visit when in Chichester.' **44 The Hornet, Chichester, West Sussex PO19 7JG.** Tel: 01243 771744.

NEW **Intense Records** – 'Chelmsfords only independent record store selling New & 2nd Hand Vinyl & CD's all genres catered for Rock, Pop, Indie, Dance & more & DJ & Hi-Fi equipment.' **33/34 Viaduct Road, Chelmsford, Essex CM1 1TS** www.intenserecords.com Tel: 01245347372. email: enquiries@intenserecords.com

Merlin Records – 'POP, ROCK, SOUL, BLUES, JAZZ, PROGRESSIVE, REGGAE, PSYCHEDELIC.' **857 Green Lanes N21 2RX.** Tel: 0208 364 2380.

Music Mania – 'Selling quality vinyl – Rare, new & used covering all genres. Based in Worthing Town centre near Brighton.' **21 West Buildings, Worthing, BN11 3BS.** Tel: 01903 203489. mobile: 07912664576. email: help.musicmania@gmail.com

Not Just A Record Shop – 'Vintage vinyl store, all genres, large stock of new and second-hand vinyl, CDs and DVDs from £1. We also specialise in retro new and old items, new vinyl added most days, we also buy! Open 7 days a week, Mon-Sat 10-6 and Sunday 10-5.' **141 Seaside, Eastbourne, East Sussex BN22 7NN.** Tel: 01323 730037. sumer110@hotmail.com

On Broadway – 'Open Weds to Sunday 12–6. We stock R'n'B, R+R, Blues, indie, power Pop, Soul, Northern, Garage, Funk, Reggae, Mod, Latin & Boogaloo on 7"/12" LPs at competitive prices. On vinyl & CD thousands of 7" from 50s – 80s.' **161 Dawes Road, Fulham, London SW6 7EE.** Tel: 0207 385 6593. vinylphonic@googlemail.com / www.onbroadway161.com

Sounds Original, Ealing

Out On The Floor – 'From ska to punk rock, reggae & soul, reissues & originals. We buy & sell records – that's what we do.' **10 Inverness Street, Camden, London NW1 7HJ.** Tel: 0207 485 9958/07961315874. jajukebox@hotmail.com

Rarekind Records – 'New and 2nd hand record shop in Brighton stocking Funk, Soul, Reggae, Jazz, Rock, Psych, Prog, World, Indy, Hiphop, House, Pop and Techno. Open 7 days a week.' **104 Trafalgar Street, Brighton BN1 4ER.** Tel: 01273 818170. music@rarekindrecords.co.uk / www.rarekindrecords.co.uk

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Russell's Records – 'New shop in Hampshire, come in and see us and our rapidly increasing/changing stock of good quality used albums/singles. Browse and enjoy our friendly service and free tea/coffee.' **Unit 12, The Hardies, High Street, Bordon, Hampshire GU35 0AY. Tel:** 01420 477221. watersidepixels@hotmail.co.uk www.russells-records.co.uk

Second Scene – 'A large selection of 1000s of vinyl LPs and singles from all genres, psych, folk, jazz and beyond. New stock priced daily, dealers please call for details of our excellent bulk purchase rates, collections bought and sold, records always wanted. All genres and budgets catered for.' **125, Pinner Road, Oxhey, Watford, Herts WD19 4EJ.** Tel: 01923 800635. julianleighsmith@hotmail.com / www.secondscene.co.uk

Shaks' Stax of Wax – 'Stocking all genres of used LPs, 12"s, 7"s, CDs and Tapes, which are updated daily. From the cheap and cheerful, to the highly collectables, there's something for everyone. There's also a small essential new- reissue section and a tailored ordering service offered. Open Mon to Sat 10am to 5pm, Sun 12pm to 5pm.' **54 Old London Road, Kingston Upon Thames,Surrey, KT2 6QF.** Tel: 0208 546 4422. info@shaksstaxofwax.com.

Since Records Began – **Greenwich Vintage Market 2A Greenwich Church St London SE10 9BG.** Saturdays, Sundays and bank holidays only.admin@retrorecordretail.co.uk

Sister Ray – 'The last true all-genre record store in Soho. We have an unbeatable mix of CDs, vinyl and rarities. Music lovers from around the world come to us for a great shopping experience.' **34-35 Berwick Street, London W1F 8RP.** Tel: 0207 734 3297. sales@sisterray.co.uk www.sisterray.co.uk

Slipped Discs – 'Open Tuesday to Sunday in picturesque Steyning High Street, not far from the home of SME Audio. Quality vinyl bought and sold. New and preloved records, used CDs and collectible cassettes. Bespoke, in-store vinyl flattening service (Orb DF-01iA) and professional record cleaning is also available (Loricraft PRC4i).' **58a High Street, Steyning, West Sussex, BN44 3RD** Tel: 07852924601 slippeddiscssteyning@gmail.com

Sounds Original – 'Shop trading in Ealing, West London since 1983 (mail order since 1978). Based near South Ealing Underground station, about half-way between Heathrow Airport and Central London on the Piccadilly line, makes us an easy destination for any discerning collector of 1950s and 60s original records and memorabilia. Open 11.00 to 5.00 Wed to Sat.' **169, South Ealing Road, Ealing, London W5 4QP.** Tel: 0208 560 1155. soundsoriginal@aol.com www.soundsoriginal.co.uk

The Little Record Shop – 'Voted in Top 10 Guardian London record shops. Selling Rock, Reggae, Jazz, African, 1000s LPs & 45s. Rare records too. 95% Second-hand. Open 1-6.30 Tues, Fri, Sat & Sun. RECORDS BOUGHT. I don't sell on eBay or on the net, only from the shop.' **43 Tottenham Lane, London N8 9BD.** Tel: 07946412766. David@thelittlerecordshop.co.uk

The Rare Record Company – 'The Rare Record Company is an on-line store that trades in obscure and rare vinyl & CDs, helping you fill the gaps in your shelves' **Little Martins, Langham, Colchester, CO4 5PY** Tel: 07789 901567 https://rarerecord.co.uk/shop/

The Record Shop Ltd – 'We stock a large range of second-hand & new vinyl plus guitars, CDs, DVDs, sheet music & accessories. We buy vinyl & instruments (all types).' **37 Hill Avenue, Amersham, Buckinghamshire HP6 5BX.** Tel: 01494 433311. therecordshop@btconnect.com www.therecordshopltd.co.uk

The Sound Machine – 'Based in central Reading, one minute from Reading station, we are the town's longest-established independent collectors record shop. Wide range of new and second-hand vinyl and CDs. Collections bought & sold.' **24 Harris Arcade, Station Rd, Reading RG1 1DN.** Tel: 0118 957 5075. info@thesoundmachine.uk.com, www.thesoundmachine.uk.com

The Vinyl Frontier – 'Eastbourne's oldest independent record shop, selling new, used and rare/collectable vinyl, is run by former music journalists, DJs & band promoters Chris King and Rhydd Pugh.' **35 Grove Road, Eastbourne, East Sussex BN21 4TT. Tel:** 01323 410313. shop@recordsuk.co.uk, www.recordsuk.co.uk

Time Machine Records – 'Now in new larger shop offering an internet-free vinyl experience with a big reputation for quality and rarity. Rock and pop memorabilia also in stock. Open every Thursday, Friday & Saturday from 10am to 5pm.' **Almshouse Arcade, 19 The Hornet, Chichester, West Sussex PO19 7JL.** Tel: 07900142718. harry_boulter@hotmail.co.uk

SOUTH WEST

Forest Vinyl – Selling pre/loved and new vinyl from our stock of over 30k LPs and singles of all genres at our friendly, spacious shop in Cinderford. Opening times: Tues - Sat 11am – 4pm **Unit 24, Forest Vale Industrial Estate, Forest Vale Road, Cinderford, GL14 2PH.** Tel: 01594 825901 / info@forestvinyl.co.uk / www.forestvinyl.co.uk

NEW **Pandemonium Records** – 'Pandemonium Record Store in Bournemouth offers 1000s of New and Used Vinyl Records, LPs, 12", 7", CDs, Audio Systems, Posters, T-shirts, Steampunk, collectables, etc…Free and easy parking. **162 Tuckton Road, Bournemouth, BH6 3JX.** Tel: 01202 770236, info@pandemonium.shop www.pandemonium.shop.

Phoenix Sounds – 'The biggest range of new & used vinyl & CDs in the South West, specialising in indie exclusives. We go big on RSD with loads of the best titles.' **Unit 6, Pearl Assurance House, Queen Street, Newton Abbot, Devon, TQ12 2AQ.** Tel: 01626 334942 / phoenixsound1@gmail.com

Rapture – 'A huge selection of brand new CDs, DVDs and vinyl, plus around 5,000 pre-owned titles. We are also proud stockists and installers of Sonos streaming systems.' **Unit 12 Woolgate Centre, Witney OX28 6AP.** Tel: 01993 700567 / www.rapturewitney.co.uk

Red Rock Records – 'Packed with records, CDs, DVDs, rare videos and bargain vinyl room. Also posters, blu-ray etc. Just off Poole High Street, by Coffee #1.' **4, North Street, Poole BH15 1NX.** Tel: 01202 677793. wayneofafcb@msn.com www.amazon.co.uk/shops/redrockrecordspoole

Rocket Records – Newly opened Record Shop with 40 years of collecting experience. Vinyl, Posters and Memorabilia. Wide range of genres. Speciality sections include punk and metal. Vinyl collections bought. Friendly, welcoming atmosphere. Open 10.30-6 Wed–Sat **884 Wimborne Rd. Moordown, Bouremouth, BH9 2DR** rocketrecords.co.uk - Tel: 01202 512762. info@rocketrecords.co.uk

The Independent Record Shop – 'An independent vinyl-collector's dream with albums from 10p up to quality, sourced from UK and USA.' **7 Shurdington Road, Cheltenham Spa GL53 0JB.** Tel: 07831 372642. info@theindependentrecordshop.co.uk www.theindependentrecordshop.co.uk

Wanted Records – 'Established September 2009 in central Bristol, we buy sell and trade quality vinyl LPs and singles from Psych to Reggae to Hip hop. We aim to pay the best prices and have the best stock - No CDs, DVDs, or Chris De Burgh. Mon-Sat 9.30-5.' **43 High Street, Bristol BS1 2AT.** Tel: 0117 9290524. info@wantedrecords.co.uk. www.wantedrecords.co.uk

Vinyl Vault – 'We stock rare collectable vinyl and CDs. Prog, psych, folk, reggae, rock & pop.' **6 Cambray Place, Cheltenham, Gloucestershire GL50 1JS.** Tel: 01242 227454. vinvault@aol.com www.vinyl-vault.co.uk

EAST ANGLIA & THE MIDLANDS

Back To Mono – 'Open Mon-Sat, 10-5.30 NEW SHOP (20 years experience) specializing in new and quality used vinyl, 60s, pysch, garage, rock, soul, jazz, etc. Collections or one-off items purchased.' **26 Guildhall street, Lincoln LN1 1TR.** Tel: 01522 537988. backtomonorecords@yahoo.co.uk www.backtomonorecords.com

DD Music Geek – 'Independent music and pop culture shop dealing in new and preloved vinyl, merch, books, cassettes, CDs, magazines, comics, manga, games, gifts and much more!' **111 A, Bridge Road, Lowestoft, Suffolk, NR33 9J0** Tel: 07584281556 / dave@ddmusicgeek.co.uk www.ddmusicgeek.co.uk

Just For The Record – 'New independent record shop in Rugby town centre. Large selection of quality used vinyl records, most genres. Opening times: Tues - Sat 10am – 4pm, Sun & Monday closed, no by appointment' **3, Churchside Arcade, Little Church Street, Rugby, Warwickshire, CV21 3AW.** Tel: 07983880300.

Stylus Records, Lichfield

Mister Tees – 'A large selection of music for all tastes. Vinyl and CD, specialists in Northern Soul and 60s, 70s plus merchandise including badges, patches etc. (wholesale available). Established 30 years.' **65 Blackwell Street, Kidderminster, Worcestershire DY10 2EL.** Tel: 01562 515291. terry@mrteerecords.co.uk

Revolution Records - 'New and Collectable vinyl records across many genres to suit all tastes.' **1st Floor at Hunts Bookshop, 9 High Street, Rugby, Warwickshire, CV2 3BG.** Tel 01788 551867 / enquiry@huntsbookshop.com

Rock On Records - 'Rock On stocks 96% vinyl: over 7000 7" singles 2000+ collectable albums, also cassettes and a very few great CDs. AND rock'n'roll memorablia! **4 All Saints Street, Stamford, Lincs PE9 2PA** Tel: 01780 755888. hopwilson@aol.com

Spiral Archive Records – 'New and used records and CDs. Punk, Indie, Rock, Alternative, Ska, Reggae, Soul, 50s,60s. Wed-Fri 11-4pm/ Sat 11-5pm.' **First Floor, 43 Hazelwood Road, Northampton. NN1 1LG** Tel: 07974885450. alex@spiralarchive.com / ebay-stores.ebay.co.uk/spiralarchiverecords

Stylus Records Limited – 'Independent retail only record shop providing new and second-hand musical formats in Lichfield City Centre. We do not sell online.' **Minster Pool Walk, Lichfield, WS13 6QT.** Tel: 07864 762 261. www.stylus-records.co.uk / tim@stylus-records.co.uk

WALES

Derricks Music – 'Established 1956. We stock all types of music, specialising in Rock, AOR, Metal, Prog and Indie. We are also the main concert ticket outlet in West Wales incorporating Ticketmaster.' **221 Oxford Street, Swansea, West Glamorgan SA1 3BQ.** Tel: 01792 654226. derricks@eurotelemail.net, www.derricksmusic.co.uk

VOD Music – 'Opened February 2009 by Record Fair Organisers 'VOD Music'. Quirky store with Vinyl, CDs, DVDs (most genres) plus merchandise, sleeves and accessories. Open Wed, Fri, Sat, 10.30am-4pm' **28 New Street, Mold, Flintshire, North Wales CH7 1NZ.** Tel: 07904688739. enquiries@vodmusic.co.uk www.vodmusic.co.uk

NORTH

Grey 'n' Pink Collectors Records – 'Established for 25 years we specialise in vinyl and CDs: Rock 'n' Roll, 60s, Blues, Folk, Reggae, Indie, New Wave and Punk, to present day Rock and Pop.' **57 Brook Street, Chester CH1 3DZ.** Tel: 0124 431 1921. info@greynpinkrecords.com

Pear Music Shop – 'CDs, Vinyl, DVDs, Cassettes, Musical instruments and Accessories, LPs, 7", 78's, 45s, 12", excellent ordering service. 30,000 pieces of vinyl and growing.' **24 High Street, Knaresborough, North Yorkshire HG5 0EQ.** Tel: 07903 733730 / 01423 864120. pcornerwalker@googlemail.com

Replay Records – 'Established in 1999. Stocking new and pre-owned CD's and Records. Shop open – Tues-Sat 9.30–5.30.' **62-64 Freeman Street, Grimsby DN32 7AG.** Tel: 01472 351125.replay-records@btconnect.com

Reflex – 'Classic indie high-street store, catering to all musical tastes, fads & fashions. Fully geared up online with worldwide mail-order. Specialist in new release vinyl on 7" and LP.' **23 Nun Street, Newcastle upon Tyne NE1 5AG.** 0191 2603246 reflexrecordshop.com

RPM Discs– 'A traditional record shop specialising in quality value for money second hand vinyl. CDs and new vinyl also stocked. Home to one of the UKs largest singles only on-line shops. **7A The Shop, Front Street, Wingate, County Durham, TS28 5AA.** Tel: 07711 450045 / sales@rpmdiscs.co.uk www.rpmdiscs.co.uk / www.45rpmdiscs.co.uk

Rubber Soul Records - 'Run by a life-long Record Collector, selling most genres in store. Sell your individual records, vinyl collections or pop memorabilia quickly and easily. Ex cash paid. Please get in touch.' **19 Marsh Street South, Hanley, Stoke-On-Trent, ST1 1JA.**

Tel: 07986 729197 rubbersoulrecords@hotmail.co.uk

Skeleton Records – 'Established in 1971, we carry over 150,000 new and used LPs, singles, CDs, tapes, videos and DVDs. All types of music catered for – we buy your unwanted vinyl, CDs, DVDs.' **11 Oxton Road, Birkenhead, Merseyside CH41 2QQ.** Tel: 0151 6539 003. skrecs@hotmail.co.uk www.skeletonrecords.co.uk

Spinning Discs Sheffield – 'An independent record shop where music lovers can meet, relax, drink coffee and browse new, reissue and select second hand vinyl in a friendly community environment.' **107 to 109 Chesterfield Road, Meersbrook, Sheffield, S8 0RN**

Tel. 0114 258 2387. contact@spinningdiscsheffield.co.uk www.spinningdiscssheffield.co.uk

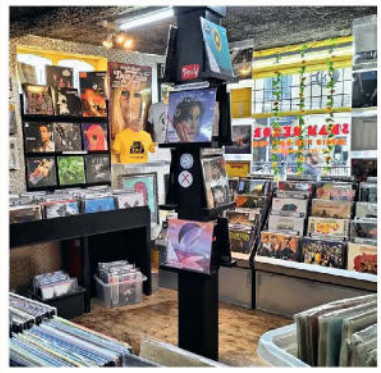
The Musical Box– 'Liverpool's oldest record shop since 1947, owned by a family business spanning four generations. We take pride in our longevity and extensive history, having been featured in several TV programmes and documentaries. We are renowned for being a 'hidden gem' and specialise in new old vinyl LPs, 7" singles, CDs, 78s & cassettes.

457 West Derby Road, Tuebrook, Liverpool L6 4BL Tel: 01512633845. musicalbox@hotmail.co.uk www.instagram.com/themusicalboxrecordshop www.facebook.com/themusicalboxrecordshop

Vinyl Guru – 'New, Used, Rare & Collectible Vinyl from £1. David Bowie Specialist, Video Game Soundtracks & Electronic Music, Art Prints & Frames, Books, Hifi including Turntables, Styli & huge range of accessories.' **69 Westgate Road, Newcastle upon Tyne NE1 1SG.** Tel: 0191 242 0430. info@vinylguru.co.uk, www.vinylguru.co.uk

Vinyl Tap – 'New & Used, Vinyl & Cds. New Releases, Indies Exclusives, Dinked Editions. Over 150,000 items in stock online and available in store. Can't find in the shop, please ask' **42 John William Street, Huddersfield, HD1 1ER.** 01484 845999 www.vinyltap.co.uk

Shop Of The Month: Casbah Records – Greenwich, London



Casbah Records in Greenwich has a lot going for it, including an impressively presented stock that features a vast range of genres, a nice combination of new and pre-owned music hosted in a great location plus knowledgeable staff. The shop's lengthy history incudes life as a market stall and, yes, a 'hippie' bus. Owner and founder **Graham Davis** outlines all this and more to **Steve Burniston.**

Tell us the shop's history and the kind of music you sell.
I started a record stall in Greenwich market in the late 80s with an old school mate. I traded on the stall, then an indoor unit, closely followed by a 'hippie' bus converted into a record shop to travel around the festivals. I finally dropped anchor at our present bricks and mortar location around 15 years ago. I'm now helped out by my brother and a string of talented students who lend much needed energy, enthusiasm and current pop knowledge to the business. We sell 75 percent new vinyl and CDs and around 25 percent second- hand. We cover most genres from current pop, hip hop, reggae, psych, punk, indie rock, metal, folk, Americana, singer-songwriter, jazz, blues to classic 60s-2000s rock.

What genres and artists are your regular customers most interested in?
Our younger regular customers go for Taylor Swift, Lana Del Rey, MF Doom, Arctic Monkeys, Phoebe Bridgers, Tyler, The Creator, that kind of thing, but they also will buy classics like Bowie, Floyd, Beatles etc. The older regulars tend towards the Americana, contemporary jazz, classic Indie rock. Second-hand Steely Dan, Abba, Joni, Fleetwood Mac always fly out the door as well.

Were you surprised at the resurgence of vinyl and how this has continued to grow?
Happy, not surprised, really. It was only a matter of time before 'the real thing' came back into fashion – I'll include CDs in that as well.

What are the best two or three reissued albums you have seen in recent years?
My personal favourites would be: Karen Dalton, *In My Own Time,* Mighty Baby's self-titled LP and Mandy Morton's *Magic Lady.*

How would you summarise the enduring appeal of record shops?
Not wishing to sound pompous but a good 'indie' shop should exist to feed the habits of all generations of music fans and provide them with somewhere to explore new bands and genres as they go on their musical journey. If we're remembered for offering sound advice and recommendations that stand the test of time, then our legacy will be a worthwhile one.

And name that one rare record you would love to get for the shop.
Mellow Candle – *Swaddling Songs. (Valued at £2000 in* Record Collector's *prog guide – SB).*

Casbah Records 320-322 Creek Road, Greenwich, London SE10 9SW/ casbahrecords.co.uk

NORTHERN IRELAND

Boneyard Records – Stockists of new and used vinyl. Blues, soul, jazz, country, folk, reggae and indie. Also a selection of guitars, strings and record players. **27-29 Market Street Arcade, Omagh, County Tyrone BT78 1EE** Tel: 07765 788591 Email: johnniemullin@hotmail.co.uk

Vanilla Records – 1000'S of quality pre-owned and new records and CDs nestled upstairs in an ice cream parlour. Rock, roots, indie, punk, psych, wave, blues, jazz. On Facebook + Instagram. Collections bought. **4 William Street, Cookstown, Co.Tyrone, BT80 8ND** Tel: 07903249850 www.vanillarecords.co.uk / vanillarecordsireland@gmail.com

OVERSEAS

Nostalgipalatset / Trash Palace – 'Sweden's BIGGEST store for VINYL! We specialise in collectable rock, progressive, indie, jazz, blues, soul, reggae etc. Also Scandinavia´s No 1 stockist of RARE metal & punk. Even a wide range of pop memorabilia like posters, magazines etc." Open Mo-Fri 11am-7pm, Sat-Sun 11am-3pm.' **Sankt Eriksgatan 101, 11331 Stockholm, Sweden.** Tel: (+46)8340061 / info@nostalgipalatset.com, www.nostalgipalatset.com

Vinylucky – 'Singapore's premier location for fine quality, hard-to-find LPs, 12" singles, new/vintage/pre-owned in top condition. At least 13,500 LPs/12" in-stock. Weekly new arrivals. "A PLACE WHERE GREAT MUSIC LIVES!" "THE GOLD STANDARD IN VINYL RECORDS".' **No. 1 Coleman Street, The Adelphi, Unit #B1-42, Singapore 179803.** / Tel: +65-6336-9071. vinylucky@hotmail.com / http://vinylucky.blogspot.com

Gibert Joseph Musique – 'Biggest independent records shop from France for more than 35 years.' **34 Boulevard Saint Michel, 75006 Paris, France.** Gibertjoseph.com Tel: +33 44 41 88 53. Email: philippe.marie@gibertjoseph.com

Lost Padre Records – 'A record shop specialising in vintage LPs and 45s. We have a great love for garage rock, psych, soul, punk, funk, the music of New Mexico and esoteric recordings from the world over.' **131B W. Water Street, Santa Fe, NM 87501, USA.** Tel: +1 505 310 6389 Email: lostpadrerecords@gmail.com

Hiss & Crackle Records Ground Level – 'Local indie releases, Australian + imports. Stocking new & pre-loved records, CDs, tapes, books/zines and more! + live music with an in-store stage!' **Ground Level 18 Council Street WALLSEND NSW AUSTRALIA 2287** Tel: +61 40010583 Email: mitchel@hissandcrackle.com / www.hissandcrackle.com

Hot Stuff AB – 'Southern Sweden´s leading shop for collectable records & ephemera. 50.000+ items of second hand, "new" limited editions and inhouse labels. Bank vault with high end collectables and wide range of vinyls in almost any genre. If you travel a long way, we even got special deals for hotels.' **Norra Esplanaden 5, Almhult, Sweden 34330.** Tel: +46 476 10449 / www.hotstuff.se

Vinylucky, Singapore

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Sell Vinyl/CDs direct to RC readers, call us on **0208 752 8172**
or Email **listings@recordcollectormag.com**

NEXT ISSUE: CHRISTMAS 2023 (on sale 30 NOVEMBER)
Deadline for submitting adverts (Listings & Classified): Monday 6 NOVEMBER
Please email your advert (word doc/excel file/plain text) to: listings@recordcollectormag.com
Postal address: Record Collector Listings, Diamond Publishing Ltd, 2nd Floor, Saunders House, 52-53 The Mall, Ealing, London W5 3TA
Following issue: JANUARY 2024 (on sale 29 DECEMBER) Deadline: Monday 4 DECEMBER

GOLDEN OLDIES SET SALE

Write to: DAVE SANDERS, 30 NEW ROAD, WHITEHILL, BORDON, GU35 9AX
Tel: 01420 472432. Mob: 07598 150897.
Email: davesanders2003@hotmail.com
POSTAGE: SINGLES £1.85 FOR FIRST THEN 35p EACH ADDITIONAL. LPs £4.50 FOR FIRST THEN £1.50 EACH ADDITIONAL. ALL RECORDS HAVE MONEY BACK GUARANTEE.

SINGLES

AMEN CORNER, High In The Sky (Deram DM197)	M	4.50
JOHNNY ANGEL, Too Young To Go Steady (Parl. R4679)	EX	9.50
ANIMALS, Don't Bring Me Down (Decca F12407)	EX	5.50
COLIN AREETY, Holy Cow (Deram DM370)	M	5.50
CLIFF AUNGIER, Time (Polydor 56250)	M	17.50
JOHN BARRY SEVEN, Zulu (Ember EMBS185, PC)	EX/EX	4.50
FONTELLA BASS, Rescue Me (Chess CRS8023)	EX	7.50
BEACH BOYS, Wild Honey (Capitol CL15521)	EX	4.50
BEACH BOYS, Do It Again (Capitol CL15554)	EX	3.50
BEANO, Little Cinderella (Deram DM427)	EX	4.50
BEATLES, Can't Buy Me Love (Parl. R5114)	M	7.50
BEATLES, Help (Parl. R5305)	EX	7.50
BEATLES, All You Need Is Love (Parl. R5620)	EX	7.50
BEATLES, Strawberry Fields (Parl. R5570, PC)	EX/EX	45.00
BEATLES, Let It Be (Apple R5833, PC)	EX/EX	15.00
TONY BELLUS, Robbin' The Cradle (London HL8933)	EX	20.00
JESSE BELVIN, Guess Who (Tri-RCA 1119)	EX	6.50
CHUCK BERRY, Let It Rock (London HLM9069)	VG	8.50
DAVE BERRY, One Heart Between Two (Decca F12020)	M	7.50
BLACK SABBATH, Tomorrow's Dream (Vertigo 6059061)	VG	7.50
BLUESBREAKERS, Curly (Decca F12588)	M	9.50
BOONES FARM, If You Can't Be My Woman (CBS 8212, Demo)	M	12.50
EARL BOSTIC, Melody Of Love (Gold Parl. MSP6162, FS)	EX	5.50
BUDDY BRENNAN, Big River (London HLU9049)	M	3.50
JOE BROWN, Shine (Pye 7N15322)	EX	3.50
JOE BROWN, Sicilian Tarantella (Pye 7N15888)	M	7.50
JOE BROWN, Charlie Girl (Pye 7N15983)	M	7.50
JOHN BURNESS, Teresa (Col. DB8536)	EX	6.50
BYRDS, Mr. Tambourine Man (CBS 201765)	EX	3.50
JO ANN CAMPBELL, Motorcycle Michael (HMV POP873)	M	9.50
CANNED HEAT, Going Up The Country (Liberty LBF15169)	M	4.50
CHAMPS, Midnighter (Tri, London HL8655)	EX	6.50
BRUCE CHANNEL, Number One Man (Mercury AMT1177)	M	7.50
CHANTAYS, Pipeline (London HLD9696)	EX	3.50
CHIMES, Once In A While (London HLU9283)	EX	8.50
CHANTELS, Look In My Eyes (London HLL9428)	M	45.00
CHANTELS, Well I Told You (London HLL9480)	EX	27.50
JIMMY CLANTON, Go Jimmy Go (Top Rank JAK269)	EX	9.50
JIMMY CLANTON, Just A Dream (Tri-London HLS8699)	EX	8.50
DAVE CLARK 5, No One Can Break A Heart Like You (Col. DB8342)	EX	3.50
DEE CLARK, Just Keep It Up (Tri-London HL8915)	M	12.50
BUZZ CLIFFORD, Baby Sittin' Boogie (Fontana H297)	EX	3.50
CLOVERS, Love Potion No. 9 (Round Centre Lon. HLT8949)	EX	20.00
EDDIE COCHRAN, Sweetie Pie (London HLG9196)	EX	20.00
RODGER COLLINS, She's Looking Good (Vocalion V19285)	EX	25.00
SAM COOKE, Chain Gang (RCA 1202)	EX	4.50
COOKIES, Chains (London HLU9634)	EX	17.50
COOKIES, Don't Say Nothin' Bad About My Baby (Lon. HLU9704)	M	20.00
MIKE COTTON, Swing That Hammer (Col. DB7029)	M	5.50
MICHAEL COX, Don't Want To Know (Triumph RGM1011)	EX	7.50
TONY CRANE, Anonymous Mr. Brown (Pye 7N17337, Demo)	EX	9.50
CRICKETS, When You Ask About Love (Coral Q72382)	EX	7.50
JIMMIE CROSS, Super-Duper Man (Red Bird RB10042)	EX	17.50
CRYSTALS, I Wonder (London HLU9852)	M	25.00
JOHNNY DANKWORTH, Experiments With Mice (Gold Parl. MSP6255)	M	9.50
BILLIE DAVIS, Tell Him (Decca F11572)	EX	4.50
DEAN AND JEAN, Tra La La La Suzy (Stateside SS249)	M	9.50
DEANO, Please Don't Talk To The Lifeguard (Col. DB7965, Demo)	M	9.50
AL DE LORY, Yesterday (London HLU9999, Demo)	M	20.00
DION & BELMONTS, Where Or When (London HLU9030)	EX	12.50
DIXIE CUPS, Iko Iko (Red Bird RB10024)	EX	7.50
FATS DOMINO, Whole Lotta Loving (Tri-London HLP8759)	EX	9.50
FATS DOMINO, When My Dream Boat Comes Home (Tri-Lon. HLU8309)	M	15.00
FATS DOMINO, Wait And See (Tri-London HLP8519)	EX	7.50
FATS DOMINO, I Want To Walk You Home (Tri-London HLP8942)	M	15.00
DOVELLS, Be My Girl (Cameo Parkway P901, Demo)	EX	25.00
DREAMS, I Will See You There (United Artists UP2249, Demo)	EX	20.00
S.ENGEL & J.STEWART, I Only Came To Dance (Cap. CL15440, Demo)	EX	17.50
EPISODE SIX, Mozart Versus The Rest (Chapter One CGH104, Demo)	M	15.00
ESCORTS, Dizzy Miss Lizzy (Fontana TF453)	EX	12.50
ESSEX, Easier Said Than Done (Col. DB7077)	EX	7.50
GEORGIE FAME, Bend A Little (Col. DB7328)	EX	12.50
DON FARDON, Belfast Boy (Young Blood YB1010)	EX	12.50
EDDIE FISHER, Cindy Oh Cindy (Gold HMV POP273)	EX	8.50
FRANKIE FORD, If You've Got Troubles (London HLP9222)	EX	8.50
GEORGE FORMBY, Happy Go Lucky Me (Pye 7N15269)	EX	3.50
FORTUNES, You Gave Me Somebody To Love (Decca F12429)	EX	6.50
DOTTY FREDERICK, Ricky (Top Rank JAR106)	M	25.00
ERNIE FREEMAN, Raunchy (Tri-London HLP8523)	M	9.50
BILLY FURY, Give Me Your Word (Decca F12459)	EX	7.50
BILLY FURY, That's Love (Decca F11237)	EX	9.50
GENTLE PEOPLE, It's Too Late(Col. DB8276, Demo)	M	8.50
BILLY FURY, Beyond A Shadow Of A Doubt (Parl. R5658)	EX	25.00
GENE & EUNICE, Poco-Loco (London HL8956)	VG	12.50
BOBBY GOLDSBORO, No Fun At The Fair (U. Artists UP1166)	M	15.00
LESLEY GORE, It's My Party (Mercury AMT1205)	EX	3.50
CHARLIE GRACIE, Wanderin' Eyes (Tri-London HLU8467)	EX	9.50
IAIN GREGORY, Cant You Hear The Beat Etc. (Pye 7N15397)	EX	9.50
WILBERT HARRISON, Kansas City (Top Rank JAR132)	EX	9.50
TUBBY HAYES, Sally (Fontana TF397, FS Sticker)	M	12.50
CLARENCE FROGMAN HENRY, Little Green Frog (Lon. HLU9936)	M	25.00
HIGH KEYES, Que Sera Sera (London HLK9788)	EX	17.50
RON HOLDEN, My Babe (London HLU9116)	M	40.00
CHIC HOLIDAY, God Country And My Baby (Coral Q72443)	M	12.50
HOLLIES, On A Carousel (Parl. R5562)	EX	3.50
BUDDY HOLLY, Early In The Morning (Tri- Coral Q72333)	EX	17.50
BUDDY HOLLY, Love's Made A Fool Of You (Coral Q72475)	EX	9.50
BUDDY HOLLY, Early In The Morning (Tri-Coral Q72333)	EX	12.50
IVORY JOE HUNTER, I'm Hooked (Capitol CL15220)	EX	15.00
HUNTERS, Teen Scene (Fontana H276)	EX	7.50
HUNTERS, The Storm (Fontana H323)	EX	7.50
HUSTLERS, Sick Of Giving(Mercury MF817)	EX	9.50
KRIS IFE, Give And Take (Music Factory CUB3, Demo)	EX	12.50
IGUANAS, This Is What I Was Made For (RCA 1484)	M	30.00
IMPALAS, Sorry (MGM 1015)	EX	7.50
JAGUARS, Opus To Spring (Impression IMP101)	M	17.50
JAMIES, Summertime Summertime (Fontana H153)	EX	25.00
JAN & ARNIE, Jennie Lee (Tri-London HL8653)	EX	25.00
JAN AND DEAN, Yellow Balloon (CBS 202630, Demo)	EX	17.50
PETER JAY & JAYWALKERS, You Girl (Decca F11840, Demo)	M	9.50
KRIS JENSEN, Donna Donna (Hickory 45-1224, Demo)	M	9.50
JIM & JOE, Fireball Mail (London HL9831)	M	12.50
JORDAN BROTHERS, Never Never (London HLW8908)	M	20.00
AMORY KANE, Reflections Of Your Face (MCA MU1036)	M	9.50
NELSON KEENE, Keep Loving Me (HMV POP814)	EX	7.50
JERRY KELLER, If I Had A Girl (London HLR8980)	M	4.50
MURRY KELLUM, Long Tall Texan (London HLU9830, Demo)	M	9.50
KELLY BROTHERS, You Put Your Touch On Me (Pres. PT143) Demo	EX	15.00
FRANK KELLY & HUNTERS, I Saw Linda Yesterday (Font. 267261TF)	M	9.50
KEITH KELLY, Tease Me (Parl. R4640, sol)	M	9.50
BEN E. KING, Seven Letters (Atlantic AT4018)	EX	15.00
CLAUDE KING, Wolverton Mountain (CBS AAG108)	EX	4.50
KNOCKOUTS, Riot In Room 3c (Top Rank JAR279)	EX	15.00
BUDDY KNOX, She's Gone (Liberty LIB55473)	EX	9.50
PATTY LA BELLE, Over The Rainbow (Atlantic AT4064)	M	9.50
DON LANG, White Silver Sands (Gold HMV POP382)	EX	9.50
DON LANG, Witch Doctor (HMV POP488)	EX	6.50
DON LANG, A Hoot An' A Holler (HMV POP649)	EX	4.50
LEMON TREE, I Can Touch A Rainbow (Parl R5671)	EX	37.50
JIMMY LENNON, Louisiana Mama (Decca F11825)	EX	15.00
GARY LEWIS & PLAYBOYS, She's Just My Style (Liberty LIB55846)	EX	12.50
JERRY LEE LEWIS, Sweet Little Sixteen (London HLS9584)	EX	8.50
RAMSEY LEWIS, Cry Baby Cry (Chess CRS8096)	EX	12.50
MARK LINDSAY, Arizona (CBS 4699, Demo)	M	9.50
LITTLE ANTHONY, Tears On My Pillow (Tri, London HLH8704)	EX	30.00
LITTLE FRANKIE, Kind Of Boy You Can't Forget (Col. DB7490)	EX	12.50
LITTLE RICHARD, Good Golly Miss Molly (Tri-London HLU8560)	EX	22.00
LOCOMOTIVE, Rudi's In Love (Parl. R5718)	EX	12.50
PATTI LYNN, Johnny Angel (Fontana H391)	EX	9.50
NEIL MACARTHUR, She's Not There (Deram DM225)	EX	17.50
LONNIE MACK, Memphis (Stateside SS207)	EX	17.50
CARL MANN, Pretend (London HLS9006)	EX	25.00
ERNIE MARESCA, Shout Shout (London HLU9531)	EX	12.50
JOY MARSHALL, When You Hold Me Tight (Decca F11863)	M	9.50
SAMMY MASTERS, Rockin' Red Wing (W. Bros WB16)	EX	17.50
JOE MEDLIN, I Kneel At Your Throne (Mercury AMT1032)	EX	17.50
MIGHTY AV4ENGERS, So Much In Love (Decca F11962)	EX	15.00
CASH McCALL, Many Are The Words (Ember EMBS204, PC)	EX/M	9.50
CHRIS McCLURE, Hazy People (Polydor 56227)	EX	9.50
CLYDE McPHATTER, Think Me A Kiss (MGM 1061)	EX	12.50
NATURALS, I Should Have Known Better (Parl. R5165)	EX	6.50
NERO & GLADIATORS, Czardas (Decca F11413, Demo)	EX	12.50
JIM NESBIT, Tiger In My Tank (Vocalion V9241, Demo)	M	17.50
NICE, America (Immediate IM068)	EX	6.50
NORMAN & THE INVADERS, Stacy (U. Artists UP1031, Demo)	EX	9.50
TOM NORTHCOTT, 1941 (W. Bros WB7160)	M	9.50
MAYF' NUTTER, Head Shrinker (Vocalion VL9282, Demo)	M	15.00
OLYMPICS, Western Movies (HMV POP528)	EX	7.50
TONY ORLANDO, Chills (Col. DB4871)	EX	12.50
ORLONS, Don't Hang Up (Cameo Parkway C231)	EX	17.50
OUTER LIMITS, When The Work Is Thru' (Elephant LUR100)	M	40.00
PASSIONS, Just To Be With You (Top Rank JAR224)	M	50.00
PATIENCE & PRUDENCE, Gonna Get Along etc. (Gold Tri-Lon. HLU8369)	EX	22.00
TRACY PENDARVIS, Is It Me (London HLS9213)	EX	17.50
PETER & GORDON, Sunday For Tea (Col. DB8159, Demo)	EX	8.50
RAY PETERSON, Corrine Corrine (London HLX9246)	EX	9.50
RAY PETERSON, I Could Have Loved You So Well (London HLX9489)	M	9.50
RAY PETERSON, Tell Laura I Love Her (RCA 1195)	EX	8.50
WILSON PICKETT, In The Midnight Hour (Atlantic AT4036)	EX	12.50
PICKWICKS, Apple Blossom Time (Decca F11901)	EX	9.50
PINK FLOYD, See Emily Play (Solid Centre Col. DB8214)	EX	50.00
PIXIES, Birthday Party (Mercury AMT1214)	EX	15.00
PLAYBOYS, Over The Weekend (Tri, London HLU8681)	EX	30.00
PLAYMATES, Don't Fight It (Emerald MD 1150, Demo)	M	9.50
POETS, Now We're Thru' (Decca F11995)	EX	12.50
PONI-TAILS, Earley To Bed (HMV POP596)	EX	8.50
BRIAN POOLE & TREMELOES, Candy Man (Decca F11823)	EX	3.50
BRIAN POOLE & TREMELOES, Good Lovin' (Decca F12274, Demo)	EX	9.50
K. POWELL & B. DAVIS, When You Move You Lose (Picc. 7N35288)	EX	9.50
POWERPACK, I'll Be Anything For You (CBS 202551, Demo)	M	20.00
ELVIS PRESLEY, All Shook Up (Silver HMV POP359, sol)	EX	12.50
ELVIS PRESLEY, Love Me Tender (Gold HMV POP253)	VG	50.00
ELVIS PRESLEY, Jailhouse Rock (Tri-RCA1028)	EX	9.50
ELVIS PRESLEY, Don't Cry Daddy (RCA 1916, Pic. Cover)	EX/M	9.50
PRETTY THINGS, Honey I Need (Fontana TF537)	EX	8.50
RAINDROPS, What A Guy (London HL9718)	M	20.00
RAINDROPS, Kind Of Boy You Can't Forget (Lon. HL9769)	M	25.00
TEDDY RANDAZZO & DAZZLERS, Dance To Locomotion (HMV POP1067)	EX	9.50
RAN-DELLS, Martian Hop (London HLU9760)	EX	12.50
TONY REESE, Just About This Time Tomorrow (London HLJ8987)	M	17.50
REGENTS, Barbara Ann (Col. DB4666)	EX	20.00
CLIFF RICHARD, Move It (Col. DB4178)	EX	12.50
RICK & SANDY, Creation (Decca F12311)	M	20.00
RIP CHORDS, Gone (CBS AAG162)	EX	12.50
RIP CHORDS, Hey Little Cobra (CBS AAG181)	M	25.00
JOHNNY RIVERS, Midnight Special (Liberty LIB66087)	M	9.50
ROCKIN' REBELS, Rockin' Crickets (Stateside SS187)	M	15.00
ROCKIN' REBELS, Wild Weekend (Stateside SS162)	M	17.50
MARK ROGERS & MARKSMEN, Bubble Pop (Parl. R5045)	EX	12.50
ROLLING STONES, The Last Time (Decca F12104)	M	9.50
RONETTES, Do I Love You (London HLU9922)	M	20.00
RONNY & THE DAYTONAS, G.T.O. (Stateside SS333)	M	20.00
ROSIE & THE ORIGINALS, Angel Baby (London HLU9266)	M	30.00
ROUTERS, Let's Go (W. Bros WB77)	EX	6.50
ROUTERS, Make It Snappy (W. Bros WB91)	EX	5.50
CHERRY ROWLAND, Nobody But Me (Fontana TF420)	EX	8.50
EARL ROYCE & OLYMPICS, Que Sera Sera (Col. DB7433)	EX	17.50
MIKE SAGAR & CRESTERS, Deep Feeling (HMV POP819)	EX	12.50
JERRY ST. CLAIR, Summer Exodus (Philips BF1796, Demo)	M	15.00
ST. LOUIS UNION, Girl (Decca F12318)	EX	9.50
SALT 'N' PEPPER, Come Softly To Me (London HLU9338)	EX	12.50
NEIL SEDAKA, I Go Ape (Tri, RCA 1115)	EX	7.50
HELEN SHAPIRO, Queen For Tonight (Col. DB4966)	EX	3.50
SHERRYS, Pop Pop Pop-Pie (London HLW9625)	EX	12.50
SHEVELLS, I Could Conquer The World (U. Artists UP1059, Demo)	EX	25.00
SHIRELLES, Will You Love Me Tomorrow (Top Rank JAR540)	M	6.50
SHIRLEY & LEE, All I Want To Do Is Cry (Vogue Pop 45-V9129)	EX	60.00
SHORTY & THEM, Pills Or Love's Labours Lost (Fontana TF460)	EX	30.00
SHOUTS, She Was My Baby (React EA001)	VG	17.50
P.F. SLOAN, Sins Of A Family (RCA 1482)	EX	8.50
SMALL FACES, My Mind's Eye (Decca F12500)	EX	6.50
VERDELLE SMITH, Tar And Cement (Capitol CL15456)	EX	8.50
SMOKE, My Friend Jack (Col. DB8115)	M	35.00
SONS OF PILTDOWN MEN, Mad Goose (Pye Int. 7N25206)	EX	12.50
JIMMY SOUL, If You Wanna Be Happy (Stateside SS178)	EX	12.50
SOUNDS INCORPORATED, Order Of The Keys (Decca F11723)	EX	17.50
SPOTNICKS, Orange Blossom Special (Oriole CB1724)	M	8.50
RINGO STARR, Snookeroo (Apple R6004, Factory Sample)	M	15.00
STATUS QUO, Pictures Of Matchstick Men (Pye 7N17449)	EX	8.50
RHET STOLLER, Ricochet(Windsor WPS130, Demo)	M	25.00
SPOKESMEN, The Dawn Of Correction (Brunswick 05941)	EX	8.50
GALE STORM, Dark Moon (Tri-London HLD8424)	EX	9.50
STORMER, My Home Town (Ring O' Records 2017113)	M	35.00
STRANGELOVES, Cara-Lin (Immediate IM007)	EX	20.00
SURFARIS, Waikiki Run (Brunswick 05894)	M	9.50
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Write or telephone: TERRY ROUND, 31 SEVERN WAY, BEWDLEY, WORCS., DY12 2JG. Tel: 01299 211384. P&P: £2.00 each first item, £1.00 each thereafter. Reductions for bulk purchases. Large stock. 'Wants' lists welcomed.

REGGAE

45 BARRY BIGGS, Side Show (Dynamite DYN 118) M 4.00
45 BARRY BIGGS, You're My Life (Dynamite DYN 127) EX 4.00
45 BARRY BIGGS, Three Ring Circus (Dynamite DYN 128) M 5.00
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45 BURUNDI BLACK, Burundi Black (Barclay BAR 3) EX 4.00
45 PAUL BLAKE, Rub A Dub Soldier (Creole REV 7008) EX 4.00
45 BLUES BUSTERS, Sweetest Thing (Dynamic DYN 117) M 5.00
45 AL BROWN, Here I Am Baby, Come And Take Me (Trojan TR 7915) EX 5.00
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45 KEN BOOTHE, Everything I Own (Trojan TR 7920) M 4.00
45 KEN BOOTHE, Crying Over You (Trojan TR 7944) M 5.00
45 BUSHMAN, Tell Me Why (Stingray STR 108) EX 5.00
45 JUNIOR BYLES, Curley Locks (Dip DL 5035) F 4.00
45 AL CAMPBELL, Gee Baby (Sunshot SS 003) F 4.00
45 HOWARD CORPENDALE, Ti Amo (Lightning LIG 510) M 6.00
45 DAVE & ANSIL COLLINS, Double Barrel (Big Tree BT 115) EX 4.00
45 DAN-I, Monkey Chop (Island WIP 6520) EX 4.00
45 PAUL DAVIDSON, Midnight Rider (Tropical AL 056) EX 4.00
45 PAUL DAVIDSON, I Need You (Tropical AL 061) EX 5.00
45 DAVIS & WILLIAMS, (Where Do I Go From) Here (Tackle TAK 002) VG 4.00
45 RICHIE DAVIS, JPH Home (Stingray SNR 008) EX 6.00
45 DESMOND DEKKER, Israelites (Pyramid PYR 6058, yellow label) VG 4.00
45 DESMOND DEKKER, Sing A Little Song (Cactus CT 73) EX 4.00
45 ERROL DUNKLEY, O.K. Fred (Scope SL6) EX 4.00
45 SCOTT ENGLISH, Brandy (Horse HOSS7) EX 4.00
45 DON FARDON, Indian Reservation (YoungBlood YB1015) EX 4.00
45 WINSTON FRANCIS, You Are My Everything (Arista 112570) EX 4.00
45 TABLE HALL SCHOOL CHOIR, Reggae Christmas (Trojan TR 7881) EX 4.00
45 BORIS GARDNER, I Want To Wake Up With You (PS, Creole REV 733) EX 4.00
45 SOPHIA GEORGE, Girlie Girlie (PS, Winner WIN 01) EX 4.00
45 EDDY GRANT, I Don't Wanna Dance (PS, Ice 56) EX 4.00
45 GREYHOUND, Black And White (Trojan TR 7820) EX 4.00
45 HEAVY JEFF, Black Pepper (Harry J. (HJ 6689) VG 10.00
45 PATRICK HERNANDEZ, Born To Be Alive (Gem GEMS 4) EX 4.00
45 JOHN HOLT, Help Me Make It Through The Night (Trojan TR 7909) EX 4.00
45 JOHN HOLT, I'll Take A Melody (Trojan TR 7987) EX 4.00
45 BILLY HOWARD, King Of The Cops (Penny Farthing PEN 892) M 4.00
45 BILLY HOWARD, Frantic Frog (Penny Farthing PEN 942) VG 4.00
45 JIMMY HUGHES, Chains Of Love (Stax 126) F 4.00
45 SHEILA HYLTON, Don't Ask My Neighbour (PS, Island WIP 6441) EX 4.00
45 IJAHMAN & MADGE, I Do (PS, TreeRoots JML 601) EX 5.00
45 IN CROWD, Back A Yard (Cactus CT 111) VG 4.00
45 SHIRLEY JAMES & DANNY RAY, Why Don't You Spend The Night (Blackjack 4509) EX 4.00
45 CAREY JOHNSON, Real Fashion Reggae Style (Ten 170) EX 4.00
45 JOLLY BROTHERS, Conscious Man (Magnum GUN 1002) VG 4.00
45 NEREUS JOSEPH, Jah Never Fail I (Ruff Cut RC 057) M 5.00
45 JANET KAY, Silly Games (Score SC 2) M 4.00
45 BRIAN KEITH'S CREATION, Memories Of You (Alaska ALA 1018) EX 4.00
45 HOPETON LEWIS, Grooving Out Of Life (Duke DU 112) VG 8.00
45 JIMMY LINDSAY, Easy (Island WIP 6431) EX 4.00
45 LITTLE JOY, Shoorah, Shoorah (Sunbeam SB 009) F 4.00
45 LITTLE JOY, The Way We Were (Sunbeam SB 017) EX 5.00
45 DANDY LIVINGSTONE, Big City (Horse HOSS 25) EX 4.00
45 LORENZO, Let's Fall In Love Again (Lucky LY 6037) EX 10.00
45 BILL LOVELADY, Reggae For It Now (Charisma CB 337) M 4.00
45 BILL LOVELADY, One More Reggae For The Road (Charisma CB 347) EX 4.00
45 LOVERBOY, Turn Me Loose (Columbia 11.11421) M 5.00
45 BOB MARLEY, No Woman, No Cry (Island WIP 6244) M 3.00
45 BOB MARLEY, Exodus (Island WIP 6390) EX 5.00
45 BOB MARLEY, Waiting In Vain (Island WIP 6402) EX 4.00
45 BOB MARLEY, Jamming (Island WIP 6410) EX 3.00
45 BOB MARLEY, One Love (PS, Island IS 169) EX 4.00
45 BOB MARLEY, Is This Love (PS, Island WIP 6420) EX 4.00
45 BOB MARLEY, Satisfy My Soul (Island WIP 6440) EX 4.00
45 BOB MARLEY, So Much Trouble (PS, Island WIP 6510) EX 5.00
45 BOB MARLEY, Could You Be Loved (Island WIP 6610) EX 3.00
45 BOB MARLEY, Three Little Birds (Island WIP 6641) EX 5.00
45 BOB MARLEY, Redemption Song (Island WIP 6653) EX 4.00
45 BOB MARLEY, Reggae On Broadway (WEA K79250) EX 4.00
45 BOB MARLEY, Iron Lion Zion (PS, Tuff Gong TGX 2) EX 4.00
45 FREDDIE McGREGOR, Just Don't want To Be Lonely (PS, Germain DG24) EX 4.00
45 MERCHANT, Rock It... (PS, Hot Vinyl POSP 764) EX 4.00
45 MEXICANO, Treasure The Moments (Ice GUY 18) EX 4.00
45 JOAN MILES, Reggae Man (EMI 5246) EX 4.00
45 SUGAR MINOTT, Good Thing Going (RCA 58) EX 4.00
45 DERRICK MORGAN, Moon Hop (Crab 32) F 3.00
45 MUSICAL YOUTH, "Pass The Dutchie" (PS, MCA YOU 1) M 4.00
45 MUSICAL YOUTH, 16 (PS, MCA YOU 7) EX 4.00
45 PAUL NICHOLAS, Reggae Like It Used To Be (RSO 2090.185) EX 3.00
45 OLA & THE JANGLERS, Let's Dance (Stone SR 740) VG 4.00
45 PLUTO, Rag-A-Bone Joe (Dawn DNS 1017) F 4.00
45 PLUTO, Dat (Opal PAL 5) EX 4.00
45 PLUTO, Ram Goat Liver (Opal PAL 8) EX 4.00
45 PLUTO, Your Honour (K&K Records KK4) EX 4.00
45 PLUTO, I Man Bitter (PS, K&K Records KR7) EX 4.00
45 SEAN PAUL, Lock Di City (Golden Cartel K7) M 4.00
45 PIONEERS, Live And Take (Trojan TR 7846, no middle) VG 3.00
45 RA JON & THE RUBBA DUB BAND, Christmas Calypso (Bradleys 7682) M 4.00
45 REGGAE PHILHARMONIC ORCH., Lovely Thing (PS, Mango MNG 742) EX 3.00
45 CLINT RICHARDS, We Want Peace (Jungle HM 8234) VG 5.00
45 JACKIE ROBERTSON, Homely Girl (Harry J. HJ 6674) EX 4.00
45 MAX ROMEO, Wet Dream (Unity UN 503) VG 3.00
45 DEVON RUSSELL, Born To Love You (Serious Business SSBBS 007) EX 4.00
45 B.B. SEATON, All The Best Things (Jama JA 34) EX 5.00
45 SNATCH, All I Want (Lightning LIG 505) EX 8.00
45 STEEL PULSE, Ku Klux Klan (Island WIP 6428) M 5.00
45 STEEL PULSE, Nyah Luv (PS, Anchor ANC 1046) EX 5.00
45 SYLVESTER, You Make Me Feel (Mighty Real) (Fantasy FTC 160) M 3.00
45 LLOYD TERRELL, Birth Control (Pama PM 792) F 4.00
45 THIRD WORLD, Now That We've Found Love (Island WIP 6457) EX 3.00
45 TRIGA-NONYMOUS, Vendors Of Eastenders (Soulbeat SBS 027) EX 4.00
45 UB40, Red Red Wine (Dep. Int DEP 7) EX 3.00
45 REGGAE PARTY, Alan Candy Orch. (PS, Forest EVA 2012) EX 3.00
45 TROJAN EXPLOSION, Comppilation (PS, Trojan TMX 4002) EX 4.00

2-TONE

45 SELECTER, On My Radio (T-Tone TT 4) EX 4.00
45 SPECIALS, A Message To You Rudy (T-Tone TT 5) EX 4.00
45 THE BEAT, Tears Of A Clown (T-Tone TT 6) EX 4.00
45 SELECTER, Missing Wheels (T-Tone TT 10) EX 4.00
45 SPECIALS, Rat Race (T-Tone TT 11) EX 4.00
45 SPECIALS, Do Nothing (PS, T-Tone TT 16) EX 4.00
45 SPECIALS, Ghost Town (T-Tone TT 17) EX 4.00
45 SPECIALS, Nelson Mandela (PS, T-Tone TT 26) EX 4.00

SOUL

45 ASHANTIS, Addis Abeba (EMI PSR 393, Demo) M 7.00
45 ASHFORD & SIMPSON, Don't Cost You Nothing (Warners K17096) EX 6.00
45 LONG JOHN BALDRY, It's Too Late Now (Pye 7N 17664) M 6.00
45 BAR-KAYS, Shake Your Rump To The Funk (Mercury 6167.417) EX 4.00
45 ARCHIE BELL, (There's Gonna Be) A Showdown (Atlantic K10263) EX 4.00
45 ARCHIE BELL, Here I Go Again (Atlantic K10210) EX 6.00
45 ARCHIE BELL, Strategy (Philadelphia PIR 7842, Demo) M 5.00
45 BLACKWELL, Put The Funk Back (Rampage RAM 8) M 4.00
45 BOB AND EARL, Dancin' Everywhere (B&C Records CB 102) EX 4.00
45 BOB AND MARCIA, Young, Gifted And Black (Harry J HJ 6605) EX 4.00
45 BOILING POINT, Let's Get Funktified (Bang 013) EX 4.00
45 BOOKER T & THE MG'S, Time Is Tight (Stax 119) EX 4.00
45 BOOKER T & THE MG'S, Soul Limbo (Stax STXS 2041) EX 4.00
45 BOOKER T & THE MG'S, Green Onions (PS, Atlantic K10109) EX 4.00
45 BRASS CONSTRUCTION, We (United Artists UP 36360) EX 4.00
45 JAMES BROWN, Papa's Got A Brand New Bag (Polydor 2141.008, Maxi) EX 4.00
45 JAMES BROWN, Hey America! (Mojo 2093.006) EX 4.00
45 JAMES BROWN, There Was A Time (Polydor 56787) M 7.00
45 JAMES BROWN, Honky Tonk (Polydor 2066.216) M 5.00
45 JAMES BROWN, Eyesight (Polydor 2066.915) M 5.00
45 PETER BROWN, Do Ya Wanna Get Funky With Me (TK Records 6009) EX 4.00
45 SHIRLEY BROWN, Blessed Is The Woman (Arista 102, Demo) EX 8.00
45 JERRY BUTLER, Moody Woman (Mercury MF 1122) M 15.00
45 TOMMY BUTLER, Move On Stay Gone (Chattahoochee 704, US issue) EX 10.00

45 BOBBY BYRD, It's I Who Loves You (King 45.6308, US issue) M 10.00
45 SUSAN CADOGAN, Hurt So Good (Magnet MAG 23) EX 4.00
45 CARL CARLTON, She's A Bad Mama Jama (20th Century TC 2488) M 4.00
45 GENE CHANDLER, There Was A Time (Brunswick CR39) M 12.00
45 GENE CHANDLER, River Of Tears (Checker 1199, US issue) EX 6.00
45 RAY CHARLES, Busted (HMV POP 1221) M 5.00
45 RAY CHARLES, Cryin' Time (HMV POP 1502) EX 4.00
45 RAY CHARLES, Unchain My Heart (HMV POP 969) VG 4.00
45 RAY CHARLES, We Can Make It (Stateside SS 2155) EX 4.00
45 CHARO & THE SAL-SOUL ORCH., Dance A Little Bit Closer (SalSoul SSOL 101) M 4.00
45 CHARO & THE SAL-SOUL ORCH., You're Just The Right Size (SalSoul SSOL 110) M 4.00
45 CHARO & THE SAL-SOUL ORCH., Nice 'n' Nasty (SalSoul SZ 2011, Demo) EX 4.00
45 CHIFFONS, He's So Fine (Phillips 6146.701) EX 3.00
45 JOE COCKER, The Letter (Regal Zonophone RZ 3027) M 4.00
45 CRYSTALS, I Wonder (London HLU 9852) EX 30.00
45 DETROIT EMERALDS, Feel The Need In Me (Janus 6146.020) EX 4.00
45 DIVERSIONS, But Is It Funky (Gull GULS 28) EX 3.00
45 DIXIE CUPS, Chapel Of Love (Pye 7N 25245) EX 7.00
45 DIXIE CUPS, People Say (Red Bird RB 10.006) G 4.00
45 LEE DORSEY, Working In The Coal Mine (Stateside SS 528) EX 3.00
45 DRIFTERS, Please Stay (London HLK 9382) EX 7.00
45 DRIFTERS, I'll Know When True Love Really Passes By (Arista 94, rare) EX 10.00
45 DRIFTERS, Pour Your Little Heart Out (Epic EPC 7806, Demo) EX 40.00
45 GEORGE DUKE, Say That You Will (Epic EPC 7095, Demo) EX 4.00
45 DYKE & THE BLAZERS, So Sharp (Original Sound 05-69, US issue) EX 5.00
45 SHIRLEY ELLIS, The Clapping Song (MCA EP MC EP 1, PS) M 4.00
45 EMOTIONS, Whole Lot Of Shakin' (CBS 6757, Demo) EX 5.00
45 ENIGMA, Ain't No Stoppin' (PS, Creole CR9) EX 4.00
45 FIREBALL, Bachanalia (Spark SRL 1093) EX 6.00
45 FLIRTATIONS, Someone Out There (Deram DM 195) VG 4.00
45 FORMATIONS, At The Top Of The Stairs (MGM K13899) EX 4.00
45 4 SEASONS, Dawn (Go Away) (Phillips BF 1317) EX 4.00
45 4 SEASONS, Down The Hall (Warners K16982) EX 4.00
45 FOUR TOPS, Walk Away Renee (Tamla TMG 634) EX 5.00
45 INEZ FOXX, Mockingbird (Sue WI 301) G 5.00
45 FUNKADELIC, One Nation Under A Groove (Warners K17246) M 4.00
45 PATRICK GAMMON, Cop An Attitude (Motown TMG 1161, Demo) M 6.00
45 MARVIN GAYE, That's The Way Love Is (Tamla TMG 718) EX 4.00
45 WAYNE GIBSON, Under My Thumb (Pye DDS 2001) EX 8.00
45 DOBIE GRAY, The "In" Crowd (London HL 10268) EX 7.00
45 STEVE GREENBERG, Big Bruce (Trip 45.3000, US issue) EX 10.00
45 MARY HOLMES, Soul Brother (Nassau NA 100, US issue) EX 15.00
45 HONEYCONE, Take Me With You (Hot Wax HWX 109) M 5.00
45 HONEYCONE, One Monkey Don't Stop No Show (Hot Wax HWX 111) M 5.00
45 THELMA HOUSTON, Saturday Night, Sunday Morning (Motown TMG 1130) EX 5.00
45 TOMMY HUNT, Loving On The Losing Side (Spark SRL 1146) EX 4.00
45 LUTHER INGRAM, Missing You (Koko Records 103) EX 8.00
45 INSTANT FUNK, Got My Mind Made Up (Sal-Soul SSOL 114) M 4.00
45 ISLEY BROTHERS, It's Your Thing (Major-Minor MM621) M 7.00
45 DEE D. JACKSON, Automatic Lover (Mercury 6007.176) M 4.00
45 JIMMY JAMES & VAGABONDS, Red Red Wine (Pye 7N 17579) G 5.00
45 RICK JAMES, Fool On The Street (Motown TMG 1656, Demo) M 5.00
45 RICK JAMES, Big Time (Motown TMG 1198) M 3.00
45 SONNY JAMES, This Love Of Mine (Capitol F4229, US Promo) VG 5.00
45 TOMMY JAMES, Draggin' The Line (Roulette 2097.003) EX 6.00
45 JOCKO, Rhythm Talk (Philadelphia PIR 8222) M 4.00
45 BILLY JOEL, Until The Night (CBS 7242, Demo) M 3.00
45 JOHNNY JOHNSON, Let's Hang On / I Ain't Lyin' (Direction 58.4180) M 10.00
45 KING FLOYD, Groove Me (Atlantic 2091.051) EX 6.00
45 MAC & KATE KISSOON, Pigeon (YoungBlood YB 1028) EX 4.00
45 GLADYS KNIGHT, Take Me In Your Arms And Love Me (Tamla TMG 604) EX 8.00
45 GLADYS KNIGHT, I'm Still Caught Up With You (Buddah BDS 489, Demo) M 5.00
45 MAJOR LANCE, I Never Thought I'd Be Losing You (Motown TMG 1109, Demo) M 15.00
45 LATE SHOW, The Bristol Stomp (PS, Decca F13822) M 5.00
45 RAYMOND LEFEVRE, Soul Coaxing (Barclay BAR 29) M 5.00
45 BARBARA LEWIS, Someday We're Gonna Love Again (Atlantic 2091.143) EX 10.00
45 BUDDY LUCAN, That Thang (Mohawk M716, US issue) EX 15.00
45 MARTHA & VANDELLAS, Honey Chile (Tamla TMG 636) F 4.00
45 JOHN MAYALL'S BLUESBREAKERS, Sitting In The Rain (Decca F12545) EX 12.00
45 CURTIS MAYFIELD, This Year (RSO 28) EX 5.00
45 VAN McCOY, My Favourite Fantasy (PS, MCA 370) M 4.00
45 METROPOLIS, I Love New York (Sal-Soul SSOL 107) M 5.00
45 MILLIE, Sweet William (Fontana TF 479) EX 4.00
45 BARBARA MILLS, Queen Of Fools (Hickory HLE 10491) EX 7.00
45 MIRACLES, Going To A Go-Go (Tamla TMG 547) VG 5.00
45 MUNICH MACHINE, Get On The Funk Train (Oasis OASIS 2) EX 4.00
45 JOHNNY NASH, Stir It Up (CBS 7800) EX 5.00
45 JOHNNY NASH, Closer (Epic EPC 7745, Demo) EX 4.00
45 NASHVILLE SOUL, Can U Dig It (EMI 2500, Demo) M 5.00
45 NEWBEATS, Bread And Butter (Hickory HLE 10478) M 10.00
45 NEWBY & JOHNSON, Sweet Happiness (Merc. 6052.027) M 15.00
45 NOUVEAU RICHE, Breaks My Heart (Long Vehicle CND 2, Rare) M 40.00
45 O' JAYS, Time To Get Down (CBS 1546) EX 4.00
45 100 PROOF, Somebody's Been Sleeping (Hot Wax HWX 108) EX 6.00
45 TONY ORLANDO, Bless You (Fontana H330) M 5.00
45 PEACHES & HERB, Shake Your Groove Thing (Polydor 2066.992) EX 4.00
45 PHILADELPHIA BOYS, D.I.S.C.O. (Rampage RAM 42) M 4.00
45 WILSON PICKETT, In The Midnight Hour (Atlantic K10321) M 4.00
45 PLATTERS, Remember When (Mercury AMT 1053) EX 5.00
45 BONNIE POINTER, I Can't Help Myself (Motown TMG 1171, Demo) M 5.00
45 ROSIE PORTER, I've Often Wondered (MGM K13513, US issue) VG 5.00
45 JIMMY RADCLIFFE, Long After Tonight Is All Over (Pye 7N 25614) EX 6.00
45 RAM JAM, Black Betty (Epic EPC 5492) M 4.00
45 MARTHA REEVES & VANDELLAS, Heatwave (PS, Tamla TMG 1176, Demo) M 5.00
45 RIGHTEOUS BROTHERS, Hold On (To What You Got) (Haven HS 800, US Promo) EX 5.00
45 SMOKEY ROBINSON, Cruisin' (Motown TMG 1164, Demo) M 6.00
45 ROKOTTO, Boogie On Up (State STAT 62) EX 4.00
45 RONETTES, Baby, I Love You (London HLU 9826) EX 5.00
45 DIANA ROSS, No One Gets The Prize (PS, Motown TMG 1160, Demo) M 6.00
45 DIANA ROSS, It's My House (PS, Motown TMG 1169, Demo) EX 5.00
45 BOBBY RUSH, I Wanna Do The Do (Philadelphia PIR 7805) M 6.00
45 SHIRELLES, Will You Love Me Tomorrow (Top Rank JAR 540) EX 4.00
45 SISTERS' LOVE, I Know You Love Me (Man-Child 5001, US issue) EX 10.00
45 PERCY SLEDGE, Baby, Help Me (Atlantic K10165) EX 4.00
45 SOUL CHILDREN, Can't Give Up A Good Thing (Stax 503) M 4.00
45 EDWIN STARR, 25 Miles (Tamla TMG 672) EX 5.00
45 EDWIN STARR, Contact (20th Century BTC 2396) EX 4.00
45 JUDY STREET, What (Grapevine GRP 106) EX 6.00
45 SUGAR CANE, Montego Bay (Ariola AHA 524) EX .00
45 SURPRISE SISTERS, Born To Move (Penny Farthing PEN 258) EX 5.00
45 SWEET SENSATION, Hide Away From The Sun (Pye 7N 45483, Promo) M 5.00
45 SYREETA, Your Kiss Is Sweet (Tamla TMG 633, Demo) EX 5.00
45 HOWARD TATE, Have You Ever Had The Blues (Turntable T1019, US issue) EX 6.00
45 TAVARES, Never Had A Love Like This Before (Capitol CL 16032, Demo) EX 4.00
45 T. CONNECTION, At Midnight (TK Records TKR 7517, Demo) EX 4.00
45 NINO TEMPO & APRIL STEVENS, Deep Purple (London HLK 9782) EX 4.00
45 TEMPTATIONS, Papa Was A Rolling Stone (Tamla TMG 839) EX 4.00
45 JAMO THOMAS, I Spy (For The FBI) (Mojo 2092.013) EX 6.00
45 THREE DEGREES, You're The One (Roulette R7097) M 8.00
45 GEORGE TINDLEY, "Ain't That Peculiar" (Wand WND 11205, US issue) EX 12.00
45 OSCAR TONEY JNR., Chicken Heads (Contempo CS 2075) EX 8.00
45 IKE & TINA TURNER, A Love Like Yours (London HLU 10083) EX 12.00
45 IKE & TINA TURNER, So Fine (PS, London HL 10189) VG 5.00
45 ULTRAFUNK, Sting Your Jaws (Contempo CS 2071) EX 5.00
45 UNDISPUTED TRUTH, You + Me = Love (Warners K16804) M 5.00
45 "VALTAIRS", The Ko Ko Mo (Selsom S106, US issue) M 15.00
45 EARL VAN DYKE, 6 By 6 (Tamla TMG 759) EX 7.00
45 TATA VEGA, Get It Up For Love (Motown TMG 1140) EX 4.00
45 VELVETS, I Got To Find Me Somebody (Pye DDS 109) EX 6.00
45 JR. WALKER, How Sweet It Is (To Be Loved By You) (Tamla TMG 571) EX 6.00
45 JR. WALKER, Walk In The Night (Tamla TMG 824, Maxi) EX 4.00
45 JR. WALKER, Way Back Home (Tamla TMG 857) EX 4.00
45 DEE DEE WARWICK, Where Is That Rainbow (Mercury 72966, US issue) M 25.00
45 GENO WASHINGTON, Que Sera Sera (Piccadilly 7N 35346) VG 4.00
45 GENO WASHINGTON, Boogie Queen (DJM DJS 10803) M 4.00
45 GENO WASHINGTON, Love Me Love Me (DJM DJS 642, Promo) M 5.00
45 MARY WELLS, My Guy (Stateside SS 288) EX 7.00
45 WOGAN'S CHOSEN FEW, "Footsee" (PS, Pye DDS 111) EX 6.00
45 DUANE YATES, Here I Stand (N-Joy Records NJ1010, US issue) EX 18.00
45 VINCENT ZARA, Here In My Heart (Spark SRL 1115) EX 4.00

U.S. SOUL IMPORTS

45 GENE DIAMOND, Till The End Of Time (Mothers 1302) EX 8.00
45 JUNIOR LEWIS, All About Love (MGM 13728) EX 8.00
45 FASHIONS, Baby That's Me (Cameo Parkway C331) EX 10.00
45 CHUKKAR, Sunshine, Sunshine (Active A 7201) EX 10.00
45 YOUNG-HOLT, Superfly (Paula 580) M 12.00
45 ESTHER PHILLIPS, Baby, I'm For Real (Kudu KU906, Demo) M 15.00
45 JOE PERKINS, Wrapped Up In Your Love (Plush 100, Demo) EX 10.00
45 LAST WORD, Thursday Morning (Laurie LR 3554) M 8.00
45 RHETTA HUGHES, His Happiness (Tetragrammaton T1520) EX 8.00
45 HOT SAUCE, "Echoes From The Past" (Volt VOA 4076) M 10.00
45 EMOTIONS, "So I Can Love You" (Volt VOA 4010) EX 6.00
45 DELLS, Does Anyone Know I'm Here (Cadet 5631) EX 6.00
45 MAXINE BROWN, I Can't Get Along Without You (Commonwealth C3008) EX 10.00
45 ARTISTICS, Look Out I'm Gonna Get You (Brunswick 55493, DJ copy) M 20.00
45 BOOTS RANDOLPH, Take A Letter Maria (Monument MN 45.1233, DJ copy) M 8.00

MIXED 45s

45 BUDDY HOLLY, Listen To Me (Coral 45Q 72288, Round centre) EX 10.00
45 BUDDY HOLLY, Peggy Sue (Coral 45Q 72293, Tri-centre) VG 6.00
45 BUDDY HOLLY, Bo Diddley (Coral 45Q 72463) EX 5.00
45 BUDDY HOLLY, You've Got Love (Coral 45Q 72472) EX 10.00
45 LENA HORNE, Now! (Stateside SS246) EX 5.00
45 HOT BUTTER, Popcorn (Pye 7N 25583) EX 4.00
45 IAN HUNTER, Justice Of The Peace (CBS 5229) M 6.00
45 IAN HUNTER, Cleveland Rocks (PS, Chrysalis CHS 2390) M 5.00
45 BRIAN HYLAND, Lop-sided, Over-Loaded (London HLR 9262) EX 6.00
45 BRIAN HYLAND, Warmed Over Kisses (HMV POP 1079) EX 4.00
45 BRIAN HYLAND, Holiday For Clowns (Phillips BF 1569) VG 4.00
45 BRIAN HYLAND, Gypsy Woman (Uni UN 530) VG 4.00
45 BRIAN HYLAND, Let Me Belong To You (ABC / Paramount 45.10236, US issue) EX 6.00
45 MICK JAGGER, Just Another Night (PS, CBS A4722) EX 4.00
45 MICK JAGGER, Sweet Thing (PS, Atlantic K7410) M 5.00
45 JAGS, The Hunch (Decca F11397) M 6.00
45 JAN AND DEAN, Surf City (Liberty LIB 55580) EX 6.00
45 JAPAN, Life In Tokyo (PS, Ariola AHA 540, red vinyl) EX 7.00
45 JOAN JETT & THE BLACKHEARTS, Everyday People (MCA 52272, Promo) M 8.00
45 DAMITA JO, I'll Save The Last Dance For You (Mercury AMT 1116) EX 4.00
45 JILTED JOHN, Jilted John (Rare PS, EMI INT 567) EX 6.00
45 JOHANNE & JIMMY, Everybody Knows (Fontana TF447) M 6.00
45 ELTON JOHN, Honky Cat (DJM DJS 269) EX 4.00
45 ELTON JOHN, Rocket Man (PS, DJM DJX 501) M 6.00
45 ELTON JOHN, Crazy Water (Rocket ROKN 521) M 4.00
45 ELTON JOHN, Victim Of Love (PS, Rocket XPRES 21) M 5.00
45 ELTON JOHN, Johnny B. Goode (PS, Rocket XPRES 24) M 4.00
45 ELTON JOHN, I Don't Wnat To Go On With You (PS, Rocket EJS 16) M 4.00
45 ELTON JOHN, A Word In Spanish (PS, MCA 53408, Promo) M 6.00
45 ELTON JOHN, Kiss The Bride (PS, Geffen 7.29568, Promo) EX 6.00
45 JOHNNY & CHARLEY, La Yenka (Pye 7N 25326) M 5.00
45 JOHNNY & THE HURRICANES, Red River Rock (London HL 8948, Tri-centre) EX 6.00
45 HEATH HAMPSTEAD, I Started A Joke (Polydor 56289) EX 6.00
45 HANDLEY FAMILY, Wam Bam (GL Records GL100) EX 6.00
45 HAPPENINGS, My Mammy (Pye 7N 25501) M 5.00
45 HARD MEAT, Rain (Island WIP 6066) EX 7.00
45 COLIN HARE, Didn't I Tell You (Warners K16203) EX 10.00
45 HAPPY MONDAYS, Kinky Afro (PS, Factory FAC 302) M 4.00
45 HAPPY MONDAYS, Loose Fit (PS, Factory FAC 312) M 4.00
45 HAPPY MONDAYS, Sinkin Thinkin (PS, Factory FAC 362) M 4.00
45 HAPPY MONDAYS, Sunshine Love (PS, Factory FAC 372) M 4.00
45 EMMYLOU HARRIS, Born To Run (PS, Warners K17896) M 4.00
45 ROLF HARRIS, War Canoe (Columbia DB 7669, Demo) M 6.00
45 ROLF HARRIS, Tommy (PS, Tembo TML 111) M 5.00
45 NOEL HARRISON, Sparrow (Reprise RS 23395) EX 7.00
45 GEORGE HARRISON, Bangla-Desh (Parlophone R5912) EX 8.00
45 GEORGE HARRISON, Ding Dong (Parlophone R6002) EX 5.00
45 GEORGE HARRISON, Love Comes To Everyone (Dark Horse K17284) EX 7.00
45 GEORGE HARRISON, Blow Away (Dark Horse K17327) EX 6.00
45 CHESNEY HAWKES, The One And Only (PS, Chrysalis CHS 3627) EX 4.00
45 HEAVEN, Hangin' On (CBS 7792) M 14.00
45 DONALD HEIGHT, Talk Of The Grapevine (JayBoy BOY 32) EX 8.00
45 HEINZ, Questions I Can't Answer (Columbia DB 7374) EX 10.00
45 HERMAN'S HERMITS, Don't Go Out Into The Rain (MGM K17361, US issue) EX 8.00
45 AL HIBLER, Around The Corner From The Blues (Brunswick 45.05703) EX 4.00
45 EDDIE HICKEY, Lady May (Decca F11153) EX 5.00
45 COLIN HICKS, La Dee Dah (Pye 7N 15125) VG 4.00
45 EDDIE HODGES, (Girls Girls Girls) Made To Love (London HLA 9576) EX 5.00
45 MICHAEL HOLLIDAY, Rooney (Columbia DB 4087, purple) EX 4.00
45 HOLLIES, Stay (Parlophone R5) EX 4.00
45 HOLLIES, Bus Stop (Parlophone R5) EX 4.00
45 HOLLIES, He Ain't Heavy... He's My Brother (Parlophone R5) M 5.00
45 HOLLIES, Too Many Hearts Get Broken (PS, Columbia DB 9110, DJ copy) EX 10.00
45 HOLLIES, I'm Down (Polydor 2058.533) EX 5.00
45 JOHNNY & THE HURRICANES, Ja-Da (London HLX 9289) M 4.00
45 JOHNNY & THE HURRICANES, Salvation (London HLX 9536) VG 4.00
45 JOHNNY & THE HURRICANES, Farewell, Farewell (London HLX 9491) VG 4.00
45 ALED JONES, Walking In The Air (PS, EMI ALED 1) M 4.00
45 KEN JONES, Bluesville (Parlophone R4763) EX 4.00
45 TOM JONES, Strange Things (PS, Island 02527.47026) M 5.00
45 KATRINA & THE WAVES, Walking On Sunshine (PS, Capitol CL 354) M 4.00
45 RIK KENTON, Bungalow Love (Island WIP 6214) EX 5.00
45 KESTRELS, Walk Right (Piccadilly 7N 35104) EX 5.00
45 KESTRELS, There Comes A Time (Pye 7N 15234) EX 5.00
45 KING SISTERS, Deep Purple (Capitol CL 14865) EX 5.00
45 ROBERT KING, Paper Heart (PS, Rockig Russian PRE 23) M 7.00
45 KINGSTON TRIO, Everglades (Capitol CL 15161) EX 4.00
45 KYDD, Young Love (Dart ART 2050) M 5.00
45 LANGLEYS, Green Island (Fontana TF 544) EX 6.00
45 CHARLES PENROSE, The Laughing Policeman (Columbia DB 8959) EX 4.00
45 JOHN LAWTON, Just A Little Bit (Phillips 6003.110) EX 5.00
45 JACKIE LEE, Space Age Lullaby (PS, ICI 2, Rare) X 7.00
45 PEGGY LEE, Fever (Capitol CL 14902) EX 4.00
45 PEGGY LEE, Till There Was You (Capitol CL 15184) EX 4.00
45 JOHN LENNON, Cold Turkey (PS, Apples 1001) VG 5.00
45 LINDA LEWIS, Rock-A-Doodle-Do (Raft RA 18502) EX 4.00
45 LIGHT FANTASTIC, Love Is Everything (Mam R105) EX 7.00
45 BOB LIND, Elusive Butterfly (Fontana TF 670) EX 4.00
45 LINDISFARNE, 'Run For Home' (PS, Mercury 6007.177) EX 4.00
45 LINDISFARNE, 'Warm Feeling (PS, Mercury 6007.205) M 4.00
45 LITTLE BEAVER, Party Down (President PT 423) EX 6.00
45 LOOKALIKES, Call Me (PS, Riva RIVA 24) M 6.00
45 LORELEI, S.T.O.P. (CBS 2048) EX 6.00
45 JOE LOSS, "Thunderbirds" (HMV POP 1500) EX 7.00
45 BUBBA LOU & THE HIGHBALLS, Love All Over The Place (Stiff BUY 114, DJ copy) EX 10.00
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45 LUDLOWS, The Sea Around Us (Pye 7N 17050) EX 5.00
45 LULU, I Love To Boogie (Rocket XPRES 15) EX 5.00
45 LULU, I Could Never Miss You (PS, Alfa ALF A1700) EX 5.00
45 LULU, If I Were You (PS, Alfa ALF A1892) EX 5.00
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45 PAUL McCARTNEY, My Brave Face (PS, Parlophone R6213) EX 4.00
45 PAUL McCARTNEY, All My Trials (PS, Parlophone R6278) EX 4.00
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45 PAUL McCARTNEY, Press (PS, Parlophone R6133) EX 5.00
45 PAUL McCARTNEY, Only Love Remains (PS, Parlophone R6148) EX 4.00
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45 DON McLEAN, American Pie (United Artists UP 35325) EX 4.00
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45 GARY MILLER, Aqua Marina (Pye 7N 15698) EX 6.00
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RECORD COLLECTOR'S GRADING SYSTEM

In order to assist everyone who buys and sells rare discs, Record Collector magazine has originated a set of standards for the condition of second-hand records, cassettes and CDs. Anyone buying or selling records through the magazine must use our conditions to state what amount of wear and tear the disc, its sleeve and/or contents have been subject to. The seven standard condition categories, and a description of what each one means, are listed below:

MINT: The record itself is in brand new condition with no surface marks or deterioration in sound quality. The cover and any extra items such as the lyric sheet, booklet or poster are in perfect condition. Records advertised as Sealed or Unplayed should be Mint.

EXCELLENT: The record shows some signs of having been played, but there is very little lessening in sound quality. The cover and packaging might have slight wear and/or creasing.

VERY GOOD: The record has obviously been played many times, but displays no major deterioration in sound quality, despite noticeable surface marks and the occasional light scratch. Normal wear and tear on the cover or extra items, without any major defects, is acceptable.

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POOR: The record will not play properly due to scratches, bad surface noise, etc. The cover and contents will be badly damaged or partly missing.

BAD: The record is unplayable or might even be broken, and is only of use as a collection-filler.

CDs & CASSETTES: As a general rule, CDs and cassettes either play perfectly - in which case they are in Mint condition - or they don't, in which case their value is minimal. Cassette tape is liable to deteriorate with age, even if it remains unplayed, so care should be taken when buying old tapes. CDs are difficult to grade visually: they can look perfect but actually be faulty, while in other cases they may appear damaged but still play perfectly. Cassette and CD inlays and booklets should be graded in the same way as record covers and sleeves. In general, the plastic containers for cassettes and CDs can easily be replaced if they are broken or scratched, but card covers and digipaks are subject to the same wear as record sleeves.

RECORD COLLECTOR'S GRADING READY RECKONER

This Ready Reckoner will help you work out the value of a record in any condition. For example, if you see a disc which is valued at £10 in Mint condition, but which you consider to be in only Very Good condition, then you can consult the Ready Reckoner and find out the appropriate price for the record - in this case, £5. As very few collectors are interested in records in Poor or Bad condition, we consider that any disc worth less than £10 in Mint condition is effectively worthless in Poor or Bad condition.

MINT	EX	VG	Good	Fair	Poor	Bad
1,000	800	500	300	150	80	25
500	400	250	150	75	40	12
300	240	150	90	45	25	8
250	200	125	75	38	20	6
200	160	100	60	30	15	5
150	120	75	45	25	13	4
125	100	60	38	18	12	3
100	80	50	30	15	8	2.50
75	60	35	22	10	6	2
50	40	25	15	8	4	1.50
40	32	20	12	6	3	1
30	25	15	9	4.50	2.50	-
25	20	12	7.50	3.50	2	-
22	18	11	6.50	3	1.75	-
20	16	10	6	2.50	1.50	-
15	12	8	4.50	2	1	-
12	10	6	3.50	1.75	0.75	-
10	8	5	3	1.50	-	-
8	6	4	2.50	1	-	-
7	5	3.50	2	0.75	-	-
6	4.50	3	1.75	-	-	-
5	4	2.50	1.50	-	-	-
4	3.25	2	1.25	-	-	-
3	2.50	1.50	1	-	-	-
2	1.75	1	-	-	-	-

A Cult following, in the last days of August

DON'T FEAR THE ROCKERS

Blue Öyster Cult are far from stonedead as they burn up Nottingham

Stonedead Festival
Nottingham Newark Showground
26/8/23

Collateral got things off to a thunderous start, vocalist Angelo belting out the hook-laden melodies of Mr Big Shot and plenty of other Southern hard rockers. South Of Salem offered flames, dancers and a blend of 80s-styled classic rock and punk, while Canada's Deraps served up 70s-infused blistering guitar rock and covers including Deep Purple's Highway Star, Van Halen's Hot For Teacher and Sweet's Ballroom Blitz. Florence Black dished out laid-back grooves, enormous riffs and stomping rock anthems like Bird On A Chain, Smoke, Budgie's Breadfan and new single, Don't Hold Me Down. King King brought the blues, and funk-rockin' Dance Together, glorious harmonies and sizzling guitar from Alan Nimmo keeping the crowd alert. The Answer saw trilby hat vocalist Cormac Neeson blend rollicking rock and huge singalong ballads, adding tambourine to the Sundowners' jig. Ireland's Therapy? straddled gloom-rock, post-punk and alt-metal in a ferocious set including sweary singalong, Potato Junkie, and the raucous Screamager. Black Star Riders channelled Thin Lizzy with the hair-raising All Hell Breaks Loose, When The Night Comes In and Lizzy's Jailbreak, plus The Osmonds' tremendous Crazy Horses. Blue Öyster Cult launched into Transmaniacon MC, before the Golden Age Of Leather and classic AOR of Burnin' For You. Squealing guitar solos and searing leads alternated between Richie Castellano and Buck Dharma, while he and Eric Bloom shared vocal duties. Spine-tingling ballad, Then Came The Last Days Of May, preceded the romping Godzilla, while Don't Fear (The Reaper) stole the limelight as ever. An astonishing feel-good set. *Emily MacNevin*

Q&A

Emily MacNevin backstage with Eric Bloom

Do you have any gig memories?

As a punter, in 1969, I went to see The Moody Blues at Stonybrook University, New York, probably high. Not probably, definitely. Fairly close to the front, in the row behind me, was Timothy Leary, wanted by the law. When The Moody Blues launched into their famous Timothy Leary's Dead tune, he got up, went to the stage, and played tambourine with them, with a huge grin on his face. The crowd erupted.

You cut three live albums in New York for your 50th Anniversary. When are they due?

The first night will be by Christmas. Frontiers are releasing the three nights, plus another release.

What songs do you most like playing live?

Veteran Of The Psychic Wars. I wrote it with lyrics sent to me by Michael Moorcock. I sent him a fanboy letter via his publisher and received a letter back and that started a long friendship. We met during one of his visits to New York and he started sending me lyrics via mail, including Black Blade and others.

Stephen King is a fan of your music.

Buck [Dharma] is more into the horror genre than I am. I've emailed Stephen, but Buck has communicated more, and Stephen quoted Don't Fear (The Reaper) in *The Stand*. I am more steeped in science fiction and fantasy.

How do you choose your set-lists?

I write the list about an hour before the show and ask Buck for any changes or ideas? I try to make changes from previous shows for our own interest, or we might have time in a soundcheck to go over something we haven't played a while.

Do you still enjoy playing Don't Fear (The Reaper) at every show?

We all enjoy playing it. It always gets a great audience reaction, so it's still gratifying to play.

Are you writing new material?

Everyone is always writing, but as for new recordings, who knows?

If you had to change roles on stage, what would you play?

Heavy Metal: The Black And Silver. I played bass on the original but have never played it onstage.

Jon Anderson
London Shepherd's Bush O_2 Empire
23/7/23

The 78-year-old Anderson appeared with the Paul Green Rock Academy's 25-strong School Of Prog, comprising talented multi-instrumentalists. They performed rock classics before Anderson joined them for Yes music and more. His dulcet voice was in fine fettle on the complex Yours Is No Disgrace and I've Seen All Good People, before brave surprises in Led Zeppelin's Kashmir, segueing into Don't Kill The Whale. Anderson strummed acoustic as the Academy led on daring covers of Eminem's Lose Yourself, Lenny Kravitz's Fly Away and David Bowie's Let Dance, between a wealth of Yes numbers. The impressive The Fish preceded *Close To The Edge*, performed in its entirety, including Siberian Khatru, and the magical ride of Starship Trooper and Roundabout. A rewarding, enchanting evening. *Mark Taylor*

Rewind South
Henley On Thames
19/8/23

A fun day out saw the re-formed remains of The Undertones, UB40 and Art Of Noise, plus two Nicks, Heyward & Kershaw, and an exceedingly refreshed closing act, Erasure's Andy Bell. All were highly entertaining for the cosplay audience, but the gold standard was a set delivered by ABC, the sparkly gold-jacketed Martin Fry giving a singing masterclass on Poison Arrow, When Smokey Sings, The Look Of Love, All Of My Heart and more. A fantastic singalong day. *Paul Davies*

The Manfreds
London Walpole Park
22/7/23

Closing the opening night of the *Ealing Blues Festival*, Manfred Mann bar the Mann himself were fronted by Paul Jones and Tom McGuinness, both a sprightly 81. For 90 minutes, they enthralled with maximum R&B. Jones' voice was in pristine condition on wonderful chart-busters such as 5-4-3-2-1, Mighty Quinn and Do Wah Diddy Diddy. But it was B-sides and fabulous covers of Driva Man and Howlin' Wolf's Smokestack Lightning that saw The Manfreds really deliver. McGuiness shone too on McGuiness Flint's When I'm Dead And Gone. A mighty performance. *Mark Taylor*

Beautiful Days
Ottery St Mary Escot Park
18-20/8/23

Celebrating its 20th birthday, Levellers haven't departed from the idea that this is a festival of nostalgia and repeated ritual, with no sponsorship, and no more than 20,000 people. Suede, Primal Scream and a reborn Ozric Tentacles, along with Reef, Gaye Bikers On Acid and The Waterboys, proved that the right mix of senior talent can still put on a hell of a party. That the Levellers themselves headline every year underlines the strong sense of community and shared experience that lie at the heart of *Beautiful Days*, and long may they keep it just as it is. *Jon Wright*

Photos (Blue Öyster Cult): Manny Manson, Metal Planet Music

Karnataka's Sertari and Luke soar

Green Man Festival
Bannau Brycheiniog
17-20/8/23
The towering Green Man woodcraft figure presided over the festival of old gods and new idols. High in this pantheon, Thursday headliners, Spiritualized, mesmerised and tenderly moved. Butch Kassidy's storming post-rock noise nearly drowned out Friday's rain, and Slowdive's sonic haze hovered over a river of mud, while DEVO Whipped It up. A drier Saturday saw Lankum's unsettling folk-noir, darkly potent as a séance. Swaggering grime-punk duo, Bob Vylan, blasted beats and bants, and Self Esteem gave the performance of the weekend, 'prioritising pleasure' with a blissful, slickly choreographed set. Sunday featured baroque indie minstrels, The Last Dinner Party, living up to the hype. Sassy, violin-wielding force of nature, Sudan Archives, combined hip hop and jigs, and the genre-defying Young Fathers came out blazingly intense, the seven bringing pagan primal energy before the country-flecked First Aid Kit, and closing fireworks as the Green Man burned.
Alix Buscovic

Two Views

Graham Nash
Basingstoke Anvil
29/8/23
Incurably romantic and lyrically idealistic, Nash was chipper, both physically and vocally, as he dived into a 60-year treasury of self-created musical heritage. In trio format, with organist Todd Caldwell and Lone Justice guitarist Shane Fontayne, he did just one song by The Hollies (Bus Stop), but encouraged mass singalongs on Teach Your Children and Stephen Stills' Love The One You're With. A spectacular rendition of psychedelic classic, Cathedral, vied for attention with Military Madness. At 81, only someone with supreme confidence in his voice could tackle and triumph with The Beatles' A Day In The Life.
Oliver Gray

London Theatre Royal Drury Lane
11/9/23
Having played Woodstock and Wembley Stadium, Nash was still overawed by the opulence of the Theatre Royal. There was added poignancy in the airless night, as it was one of his first shows since the Morocco earthquake; he said that his first instinct was to drop Marrakech Express, but his manager had said that if he framed it correctly, it'd be warmly accepted. He did, and it was. Some criticise Nash's simplistic calls for love and peace, but his sincerity remains his strongest asset, aside from that wonderful voice. *Daryl Easlea*

Two Views

John Cale
Manchester Albert Hall
24/8/23
Cale, in professorial black turtleneck and jacket, preached through his Nord Stage 4 keyboard, using sonorous, vital vocals, and breaking out guitar crunch here and there, a titan of the delicious and profane. The congregation at the one-time Wesleyan chapel were enraptured by cadences from Cale and his band, who delivered mostly from his latest, *Mercy*. Projections and movies formed a Warholian backdrop of masks, fairies, colours and shapes, the themes of life, death and metamorphosis portentous and powerful. Moonstruck (Nico's Song) soothed before the wondrous Noise Of You, Helen Of Troy and Mercy. The elegiac encore was Heartbreak Hotel, complete with bowed bass. Beautiful, bold, unexpected, provocative – the Cale vision. *Joe Shooman*

Some critics felt that, on *Mercy*, Cale sounded like an old musician trying to sound young via collaborators (Weyes Blood, Animal Collective, *et al*). In the live setting, showcasing his first new material in a decade, Cale and co sounded very much on point, whipping up an electro-pop symphony. The new material grappled with the search for human connection amid isolation, loss and post-apocalyptic terror, undeniably intense and uncomfortable. An elder statesman of few words, he addressed the audience only on entry and departure, but clearly enjoyed himself. A moving homage to Nico on Moonstruck was synchronised to beautifully curated images, while Cale emerged from behind his computer and keyboards to strap on a guitar for a blistering Helen Of Troy and encore Heartbreak Hotel, sending the ardent crowd home appropriately disconsolate. *Jason Wood*

Trivium
Nottingham Rock City
25/8/23
Singer/guitarist Matt Heafy belted out abrupt opener, In The Court Of The Dragon, its intense blast beats and fiery riffage working up the sold-out crowd. Punchy singalong choruses marked out monstrous epic Pull Harder On The Strings Of Your Martyr and Torn Between Scylla And Charybdis, while throat-shredding screams, thunderous bass and lightning-fast guitar featured on Catastrophist and tour debut, Like Callisto To A Star In Heaven. Ending with the mighty In Waves, the Floridian titans' crunching riffs and mythical metaphors proved that they're still the best in the game. *Emily MacNevin*

The Webb Brothers
Longmont Times Collaborative, Colorado, US
26/8/23
Courtesy of crowdfunding Kickstarter.com and superfan Carl Jensen, who pledged $10,000 to put on the show, The Webb Brothers (sons of Jimmy Webb) played their first gig in 10-plus years, and what a night. Understandably rough around the edges – the Brothers live in Melbourne, Los Angeles, Austin and Nashville – the passion, musicianship and songs were still there. Their material was largely culled from their three albums, including old favourites, The Liar's Club, Fluorescent Lights and I Can't Believe You're Gone, while several rarities, such as The Flood, Nobody Has To Know and Hummingbird, were thrown in as well. Chances are that if you weren't there, you're unlikely to see this fine band again: location and family commitments mark this as a unique, potentially final performance. *Mike Howard*

Rhoda Dakar
Winchester Railway Inn
1/9/23
A Music Venue Trust show showcased the huge voice and sparkling personality of Gina Larner before Dakar capably picked up the gauntlet. Her ultra-tight backing band created a feast of ska/reggae to back her droll personality and deadpan wit. The wild audience jumped about from the off to thoughtful Bodysnatchers items, like Easy Life, interspersed with ska versions of the beautiful What's So Funny 'Bout Peace Love And Understanding and What A Wonderful World. Wonderful, indeed. *Oliver Gray*

Mike Tramp
London Camden Assembly
1/9/23
The ex-White Lion and Freak Of Nature frontman's solo resurrection continues, but he gave diehard White Lion fans a set of favourites that went down a storm. He punctuated his 13-song playlist with self-effacing rock'n'roll anecdotes related in an engagingly droll fashion. Ably abetted with impressive guitar tapping from fret-meister Marcus Nand, he took pride in classics, from Lonely Nights and Living On The Edge, to Wait. A stomping Radar Love preceded his Farewell To You. *Paul Davies*

The Trio
Southampton St James Street Church
2/9/23
The Trio's lead singer, Bob Pearce, was in his own backyard delivering two sets of blistering blues. With Chris Collins (guitar/vocals) and Steve Stares (bass guitar), the two-hour gig comprised a tantalising cocktail of blues, gospel, soul and rock'n'roll. Bob gave a masterclass in slide guitar and drove home Keep On Keepin' On, alongside Old Friends, Just Your Fool, Come On In and You Got Me Dizzy from the songbook of Jimmy Reed, while rock'n'roll fans were treated to Johnny B Goode. *Duncan Eaton*

HAIM
London Victoria Park
28/8/23
The Haim sisters headlined the final night of *All Points East*, their only European performance of the year celebrating the 10th anniversary of their *Days Are Gone* debut with Falling, Forever and If I Could Change Your Mind performed with pounding energy. They thanked London for loyal support and the crowd duly responded, as HAIM smashed through their catalogue of dynamic songs mixing indie cool with well-oiled stadium rock musicianship and occasional synchronised dancing. Rounding off with the recent The Steps, it was a knockout set as carefully curated as the festival.
Patrick Wray

Caitlin Rose
London Brixton Windmill
5/9/23
Caitlin was backed by the superb Hollow Hand, from Brighton, and in the grand tradition of using a pickup band, the guitars benefited from different, but complementary tones. The first non-festival show of her tour, Caitlin was on sparkling, witty form, her lungs more than intact. No One To Call represents her classic take on country-rock perfectly and increased the bafflement as to why's she's not far better known. The sweltering masses were treated to a musical feast including Shanghai Cigarettes and Only A Clown, before making way for her second house of the day.
Oliver Gray

Karnataka
Tavistock Wharf
2/9/23
In July 2022, the new line-up of Karnataka played The Wharf and weren't firing on all cylinders. September 2023, and bassist Ian Jones' unit have gelled into an exciting, confident outfit, fit to continue their legacy. A revamped set featured their new 80-minute *Requiem For A Dream* in entirety, peppered with four songs from their extensive catalogue. Vocalist Sertari oozed assuredness, guitarist Luke Machin played with an easy fluidity, and songs such as Look To The East and Sacrifice are the launching point for the next phase of their career.
John Tucker

Photo: (Karnataka) John Tucker

Gig Guide

The Coral December (1) Glasgow Barrowland (2) Liverpool Olympia (7) London Camden Electric Ballroom (9) Manchester New Century

Extreme, Living Colour November (27) Newcastle O2 City Hall (28) Glasgow O2 Academy (30) Manchester Academy December (1) Wolverhampton Civic Hall (3) Bristol O2 Academy (4) London Kentish Town O2 Forum

Fear Factory November (27) Nottingham Rock City (28) Wolverhampton KK's Steel Mill (29) Glasgow Garage (30) Belfast Limelight **December** (2) Manchester Academy 2 (3) London Camden Electric Ballroom (4) Bristol SWX

Fun Lovin' Criminals December (2) London Islington O2 Academy (9) Birmingham O2 Academy (10) Manchester O2 Ritz (14) Bristol O2 Academy (15) Sheffield O2 Academy (16) Liverpool O2 Academy

Gogol Bordello December (6) Manchester Academy (7) Newcastle NX (8) Birmingham O2 Institute (9) Nottingham Rock City (10) Norwich UEA (12) Bristol O2 Academy (14) London Kentish Town O2 Forum (15) Cardiff Uni SU (16) Brighton Chalk

Hozier December (10) Liverpool M&S Bank Arena (11) Glasgow OVO Hydro (13) Birmingham Resorts World Arena (15) London Wembley OVO Arena (17) Belfast SSE Arena

Ice Cube, Cypress Hill December (5) Glasgow OVO Hydro (6) Birmingham Resorts World Arena (7) Manchester AO Arena (11) London Greenwich O2 (12) Nottingham Motorpoint Arena

Tom Jones December (14) Nottingham Motorpoint Arena (16) Birmingham Resorts World Arena (17) London Greenwich O2 (19) Glasgow OVO Hydro (20) Manchester AO Arena

Ex-Beta Band's **Steve Mason November** (30) Worthing Factory Live **December** (1) Southampton Papillon (2) Dover Booking Hall (3) Cambridge Mash (8) Kendal Brewery Arts (9) Dundee Church (10) Newcastle Riverside (13) Bristol Thekla (14) Wolverhampton Newhampton Arts Centre (15) Norwich Arts Centre (16) St Albans Horn

Paradise Lost December (1) London Shepherd's Bush O2 Empire (14) Bradford St George's Hall

Ruts DC December (10) London Islington Garage (17) Nottingham Rescue Rooms (21) Southampton 1865 (23) Bristol Thekla

Slade December (3) Newcastle O2 City Hall (5) Grimsby Docks Academy (8) Egham Royal Holloway College (15) Leicester O2 Academy (16) Sheffield Foundry (21) Margate Dreamland (23) Birmingham O2 Academy

Suede December (9) Eastbourne Winter Gardens (10) Lincoln Engine Shed (11) Portsmouth Guildhall (13) Wolverhampton Halls (15-17) London Brixton Electric

Therapy? November (30) Brighton Concorde2 **December** (1) Portsmouth Wedgewood Rooms (2) Sheffield Academy2 (3) Northampton Roadmenders (7) Bristol Fleece (8) Manchester Academy 2 (9) Sunderland Pop Recs (14) London Camden Electric Ballroom (15) Bradford Nightrain (16) Birmingham O2 Institute2

Kim Wilde December (10) Wolverhampton Wulfrun Hall (12) London Islington Union Chapel (13) Bury St Edmunds Apex (14) Holmfirth Picturedrome (15) Sunderland Fire Station

Now Booking

Average White Band April 2024 (26) Manchester Bridgewater Hall (27) Birmingham Town Hall (28) Cambridge Corn Exchange (30) Norwich Epic Studios **May** (2) London Royal Albert Hall (3) Bexhill De La Warr Pavilion (4) Bath Forum (6) Newcastle Opera House (7) Glasgow RCH (8) Aberdeen Music Hall (10) Perth Concert Hall (11) Edinburgh Usher Hall (13) Nottingham Rock City (14) Oxford O2 Academy (15) Cardiff St David's Hall (17) York Barbican (18) Holmfirth Picturedrome

Eric Clapton May 2024 (9) Newcastle Utilita Arena (11) Liverpool M & S Bank Arena (11) Birmingham Resorts World Arena (20-21,24) London Royal Albert Hall

Foo Fighters June 2024 (13) Manchester Emirates Old Trafford Stadium (17) Glasgow Hampden Stadium (20,22) London Stadium (25) Cardiff Principality Stadium (27) Aston Villa Park

Simply Red September 2025 (23) Belfast SSE Arena (26) Leeds First Direct Arena (27) Manchester Co-op Live (28) Glasgow OVO Hydro Arena **October** (1) Nottingham Motorpoint Arena (3) Liverpool M&S Bank Arena (4) Birmingham Utilita Arena (5) Cardiff Utilita Arena (7) Brighton Centre (9-10) London Greenwich O2

Yes May 2024 (23) Manchester Bridgewater Hall (24) Glasgow RCH (26) Liverpool Philharmonic Hall (28) York Barbican (29) Southend Cliffs Pavilion (31) Bristol Beacon **June** (1) Birmingham Symphony Hall (2) Gateshead Sage (4) London Royal Albert Hall

Dan Hawkins contemplating his pre-gig snooze

TOUR DU JOUR

Spotlighting an upcoming road trip

This month: Dan Hawkins of The Darkness

How have you prepared for the tour?
I've trebled my weekly units and I'm now safely into triple figures! Six weeks before a tour, I try to run 10k a day and carry that on during the tour.

Do you have any pre-/post-show routines?
Pre-show, we have an hour's sleep after dinner. We generally wake up when the support band starts, about an hour before we go on.

Will you be playing any rarely-aired songs?
Loads. All the associated *Permission To Land* B-sides, some of which I don't think we've ever played live.

Will the set-list change much?
Probably not, though you can never guess what's going to happen.

Are there any venues that you're particularly looking forward to?
Glasgow Barrowlands, and Brighton Dome – kind of a hometown gig for me, these days, living in West Sussex.

Will there be any guests?
I'm sure there will, and they'll be very high profile.

Will there be any unusual merchandise on sale?
It's the first tour that we have complete control over the range, so it'll be interesting. We tend to sell off old clothes that get ripped over the course of a tour. At the end of the last US tour, I put on sale the Thin Lizzy shirt that I'd worn the whole tour.

Do you collect bootlegs?
I used to work in a tape-room for a big publisher in the late 90s. The upper management and legal guys were always bringing in amazing bootlegs of The Beatles and Bob Dylan, among others. I've got some amazing stuff squirreled away over the years.

Have any gigs stood out lately?
Lemon Twigs at Brighton and Arctic Monkeys in London.

Do you have an amusing road story?
On one of our arena tours, I was on an all-nighter after a Glasgow show with some of the Teenage Fanclub guys, as I knew that I had the day off. I rolled into the hotel foyer at 10am, no sleep, to find out that I had a gig that night at Newcastle Arena. Ooops! That was a bad day.

The Darkness play in December at (2) Belfast Telegraph Building (8) Norwich UEA (9) London Camden Roundhouse (11) Glasgow Barrowlands (12) Manchester New Century Hall (14) Bristol Beacon (15) Nottingham Rock City (16) Wolverhampton Wulfrun Hall.

TOUR NEWS

London: **John Scofield**, Camden Forge, 7-8 November. ■ **Ed Sheeran** 18-19 November, **Kylie Minogue**, 1 December, HIM's **Ville Valo**, 10 May 2024, Royal Albert Hall. ■ **Marc Almond**, Islington Union Chapel, 3 November. ■ **Laibach**, Shepherd's Bush O2 Empire, 8 November. ■ **The Prisoners**, Camden Roundhouse, 24 May 2024. *Also:* **Talvin Singh**, Liverpool Tung Auditorium, 5 November. ■ **Mark Radcliffe's UNE**, Liverpool Metropolitan Cathedral Crypt, 1 December. ■ **Venus Fly Trap**, Northampton Black Prince, 9 December. ■ **Pendragon** *VIP* events with Q&A, Peterborough Key Theatre, 11-12 May, Zabrze CK Wiatriki, Poland, 25-26 May 2024. ■ **Electric Hot Tuna**'s final gig, Denver Paramount, 7 December. ■ **Johnny Marr**, Manchester Factory International Aviva Studios, 7-8 December. ■ **Carrie Underwood**, Las Vegas Resorts World, 18 dates, 6 March-24 August 2024.

For more tours/gig news see www.recordcollectormag.com/latestnews

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NEW DATE 23.11
BRISTOL THEKLA
SOLD OUT 24.11
SHEFFIELD LEADMILL
25.11
LONDON O2 ACADEMY ISLINGTON
01.12
GLASGOW THE GARAGE
02.12
MANCHESTER O2 RITZ
08.12
WREXHAM ROCKIN CHAIR
15.12
WOLVERHAMPTON THE WULFRUN
16.12
LEICESTER O2 ACADEMY

EXTRA DATE ADDED
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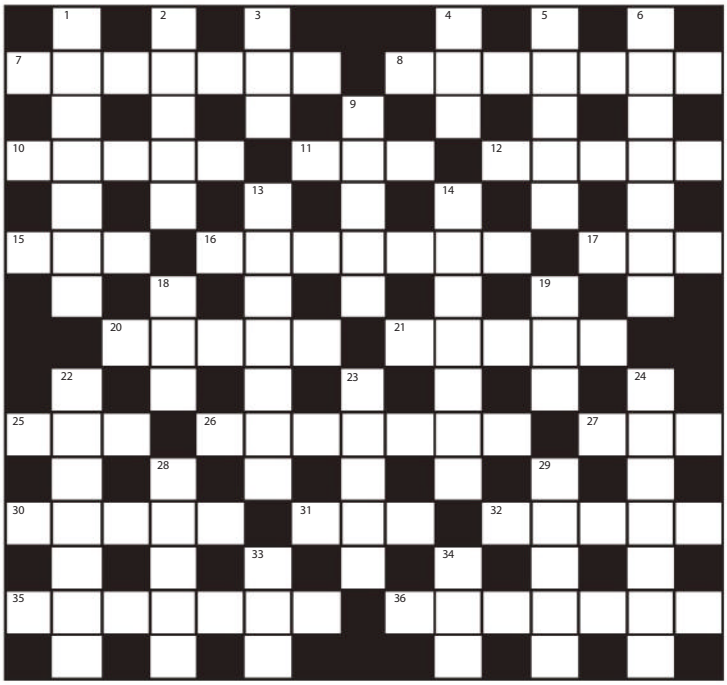
Crossword & Competitions

ACROSS

7) … *Steel* (7)
8) Cream 1969 LP (7)
10) … Boots (5)
11) Life _ _ Top Peoples Health Farm (2,1)
12) Blondie 1998 single (5)
15) *All Around My* _ (3)
16) _ *Strangers* (7)
17) _ King Cole (3)
20) _ Newman (5)
21) Edwin _ (5)
25) Three _ Night (3)
26) First Cut Is The _ (7)
27) Taylor Swift and King Crimson LP title (3)
30) *False* _ (5)
31) *The Fine* _ *Of Surfacing* (3)
32) The pace of music (5)
35) Knowing Me _ You (7)
36) *Uncle* _ *And His Dog…* (7)

DOWN

1) Abba 1976 album (7)
2) _ *Of Confusion* (5)
3) _ *Your Illusion* (3)
4) Marley, Dylan, Geldof (3)
5) _ *Above Our Station* (5)
6) _ Girls (7)
9) The Wonder _ (5)
13) _ & Pins (7)
14) _, Passion & Pain (7)
18) Breaking The _ (3)
19) _ Of Noise (3)
22) _ Out For A Hero (7)
23) *The Art Of Falling* _ (5)
24) *From Langley Park To* _ (7)
28) Tears Of A _ (5)
29) *Sheer* _ *Attack* (5)
33) Gillan's _ (3)
34) _ *Made Who* (3)



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ALICE COOPER VINYL

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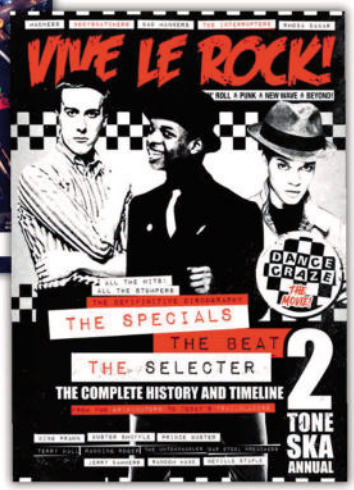

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UNDER THE RADAR

Artists, bands, and labels meriting more attention

This month: Zulema

American soul/R&B singer-songwriter and pianist Zulema Cusseaux had more than enough talent to achieve stardom and success in the 70s. Over the course of six albums, mostly comprising her own material, she proved herself an exceptional keyboard player, vocalist and composer. But despite the efforts of three labels, Zulema (she used a mononym throughout her career) only grazed the middle reaches of Billboard's R&B charts a handful of times as a solo artist. And by the time of her premature death in September 2013, she'd spent decades out of the spotlight and endured straitened circumstances and personal problems.

Florida-born Zulema's first break at a national level was as part of Faith, Hope And Charity, with whom she enjoyed two 1970 hits on the US R&B chart, So Much Love (No 14) and Baby Don't Take Your Love (No 36), neither written by her. Though she would work with her group-mates Brenda Hilliard and Al Bailey again, she left the trio after one album. When she re-emerged with her self-titled Sussex Records solo debut in 1972, the full breadth of her creativity was revealed, including accomplished piano-playing and polished songwriting tackling subjects from slavery (American Fruit, African Roots) to single motherhood (This Child Of Mine). Her gospel-tinged voice was so good that, shorn of her additional talents, she could still have been a star. That year, she appeared on US TV programme *Soul!* and the surviving footage is ample proof of her charismatic and compelling presence. Some ground was lost with her second album, *Ms Z* (Sussex, 1973) – Zulema would later tell *Blues & Soul* journalist, David Nathan, that the producer had wrested control from her. The LP included some by-rote covers (Love Train) and, inexplicably, Zulema ceded the piano stool to a session player throughout.

Then, however, came the next, most promising phase of her career. She signed to RCA in the mid-70s, issuing another self-titled album in 1975 that peaked at US R&B No 48. It was at this time that Nathan became one of her champions in the press as well as a friend. "I moved to New York in 1975," he tells *RC*, "and one of my first projects was her first RCA album. Elliot Horne, an old-school New York publicist, said he wanted to set up something with an artist he'd just signed and that's how I met her – it was an in-person interview in March 1975 in RCA's office on Avenue of the Americas. She was there with her then-husband and manager, Joe Gray, and it was really delightful. She was really excited about doing an interview with a British music magazine. She was very warm and friendly and really happy to be with a major label. She saw there was an opportunity to become better known. And I heard the album and absolutely loved it. We hit it off. She was a really charming, fun, light person. Light, but deep in terms of her writing and her musical skills." Zulema eventually made the cover of *Blues & Soul* and Nathan would write about her at several junctures. He would also socialise with her in her apartment on Riverside Drive.

Though Zulema appeared on *Soul Train* in 1975, performing the dazzling Standing In The Back Row Of Your Heart, Nathan thinks it's possible that her artistic selling-point – a black woman who sat at the keyboards and played her original material – was both an asset and a complicating

"Being on an Aretha album was a real high point – and being on the session was a big deal"

factor in her promotion. Reference points for such a performer were few. He emphasises that Zulema's failure to garner the kind of success commensurate with her talents wasn't the oft-heard story of record label inadequacy. "RCA really did get behind her, honestly," he says. "It wasn't, 'Let's just see what we can do with her' – they were clear from the beginning that she could be a major recording artist. They did their best, they really did."

RSVP (sometimes considered Zulema's peak) and *Suddenly There Was You*, followed in 1975 and 1976, but as the hits failed to materialise, Zulema and RCA parted ways. She sought a change of direction for 1978's *Z-Licious*, half a disco album, half ballads, produced by Van McCoy, whose stock had risen since his hit, The Hustle. Though the album won Zulema another R&B chart appearance, it would be her final solo excursion. The following year, Aretha Franklin recorded Zulema's Half A Love for her Atlantic album, *La Diva*, also produced by McCoy. "It was one of her triumphs!" recalls Nathan. "She was so happy about it. Being on an Aretha Franklin album was a real high point – and getting to meet her and be on the session. It was a big deal for her."

Perhaps the decision to be managed by her husband and occasional co-writer, Joe Gray, was ill-advised. "I think it was challenging," concedes Nathan, "and a source of conflict. I'm trying to think of any relationship like that that's ever worked. You're basically with someone all the time." Zulema and Gray would eventually part ways, possibly at some point in the 80s.

Next came some stage work and a duo album (*Watcha Gonna Do*, 1982), after which – nothing. Nathan lost touch with her and by the time he sought her out to let her know he was producing an anthology of her RCA songs (*The Best Of Zulema – The RCA Years*, Ichiban, 1996), she was working at a grocery checkout and living with a domineering man.

Zulema's hardest times were in the 2000s, when she was twice arrested on drugs-related charges. But, Nathan confides, by the time of her 2013 death, this unjustly overlooked, gifted woman had found peace, overcome her problems and become the minister of music at her local church, back where she'd started life – in Tampa, Florida.

"It would have been amazing to talk to her again," he adds, "but it didn't work out that way. I had such massive respect for her."

Words: Charles Donovan
Zulema *(Sussex, 1972) and* Ms Z *(Sussex, 1973) have just been reissued on CD by Ultra Vybe, Japan.*
Just Can't Say Goodbye (The Best Of The RCA Years) *(Soul Music Records, CD, 2015) is on streaming, re-titled* The RCA Anthology.

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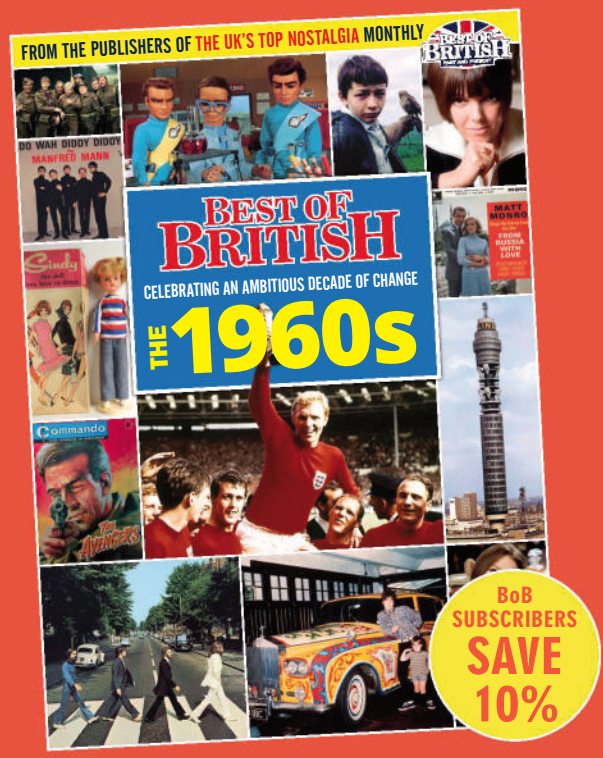

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THE ENGINE ROOM

The unsung heroes who helped forge modern music

This month: L. Shankar

Across a career spanning more than five decades, Indian violinist and singer Lakshminarayana Shankar, known variously as L Shankar, Shenkar, or just Shankar (due to record company stipulations), has featured on a wealth of recordings across a remarkable spectrum of genres, often fusing traditional Eastern modes with Western forms of expression. A virtuoso violinist and remarkable singer with a five-octave vocal range, he's collaborated with musicians ranging from Phil Collins and The Pretenders to Bill Laswell, Talking Heads and Frank Zappa.

Born in India, in 1950, and raised in Ceylon (modern-day Sri Lanka), Shankar came from a musical family. His father, V. Lakshminarayana, was an internationally renowned violinist and composer, while his mother, L Sitalakshmi, played the veena. Shankar's elder brothers, L. Vaidyanathan and L. Subramaniam, both enjoyed illustrious careers, as composer and musician respectively.

For many years, the three brothers performed as a trio, playing at venues across India. In 1969, Shankar relocated to the US, where he studied ethnomusicology. During this time, Shankar met jazz musicians Ornette Coleman, Jimmy Garrison and John McLaughlin. In 1972, Shankar's new connections led to his appearance on records by avant-garde jazz players Archie Shepp (*Attica Blues*) and Clifford Thornton (*Communications Network*). In 1973, Shankar began studying under McLaughlin, and that same year featured as part of a trio on *Pallavi: South Indian Flute Music* (Nonesuch). Two years later, Shankar worked on his first significant East-West fusion project, alongside McLaughlin in the band Shakti.

By this time, McLaughlin was riding high on the back of success with jazz-rock group, Mahavishnu Orchestra. Shakti's self-titled debut (subtitled *with John McLaughlin*) was recorded before a live audience and featured a remarkably talented lineup, with Shankar and McLaughlin joined by esteemed teacher Ramnad Raghavan on mridangam (double-headed drum), master-player TH Vinayakaram on ghatam (a traditional percussion instrument) and future star Zakir Hussain on tabla. Comprised of just three tracks, with the opener and closer clocking in at around 20 and 30 minutes respectively, *Shakti* remains a startling affair: frantic, hypnotic and seamless.

Shankar recorded two more albums with that band, *A Handful Of Beauty* (1976) and *Natural Elements* (1977). Though none of these albums fared well commercially, they have since attained rightful status as vital documents of early East-West fusion.

Nineteen seventy-nine was a landmark year for Shankar. He featured on another McLaughlin album, *Electric Dreams*, and released his first solo record, with the unlikely-sounding title, *Touch Me There*. Around this time, Shankar had been recruited as part of Frank Zappa's touring band, leading to Zappa acting as co-composer, producer and lyricist for Shankar's debut, which was also released through Zappa's own label. Personnel on *Touch Me There* included Zappa guitarist Ike Willis, future Toto drummer, Simon Phillips and top session player, Phil Palmer. Shankar sang and played electric violin on what turned out to be an uneven record. At its heights, this is an absorbing fusion experience, too often mired by jarring pop and disco numbers. The violinist's talent, however, shines bright, and the following year brought another solo, *Who's To Know*, this time on jazz crossover label, ECM, for which Shankar again teamed up with Zakir Hussain alongside mridangam player, Umayalpuram K. Sivaraman for two extended traditional ragas.

He established himself as a session musician of remarkable adaptability

The remainder of the decade saw Shankar establish himself as a session musician of remarkable adaptability, with a half-dozen solo albums scattered throughout a plethora of releases, plus three fascinating and underrated post-punk-electro records under the moniker, The Epidemics (also starring Steve Vai). As leader under his own name, Shankar further explored the mixing of jazz and raga on acclaimed ECM titles. Elsewhere, Shankar appeared on Phil Collins' own solo debut, *Face Value* (1981), Echo & The Bunnymen's *Porcupine* (1983) and Talking Heads' commercial breakthrough, *Speaking In Tongues.*

The next seven years saw Shankar's playing feature on works by an astonishing array of artists, including Lou Reed (*New Sensations*, 1984), Yoko Ono (*Starpeace*, 1985), Public Image Ltd (*Album*, 1986), Peter Gabriel (*So*, 1986) and The Pretenders (*Get Close*,1986).

Shankar capped the final year of the 80s with three memorable credits, reuniting with Peter Gabriel on the latter's Grammy Award-winning *Passion* (developed from Gabriel's score for the Martin Scorsese's film, *The Last Temptation Of Christ*), working with world music pioneer Bill Laswell's super-group, Material, on *Seven Souls* (in collaboration with author William S Burroughs) and with experimental industrial rock outfit, Swans, who took a surprising stylistic change of direction with *The Burning World*.

Throughout the 90s and beyond, Shankar continued the formula of solo and collaborative works. He acquired credits on several film soundtracks including *Jacob's Ladder* (1990) and *Hidalgo* (2004) and continued to diversify his musical landscape, playing with Ryuichi Sakamoto and new age group Shadowfax as well as Midge Ure and Marianne Faithfull.

A notable curio from this time comes in the form of 1999s *It's A Curious Life*, credited to Anthony Hindson & Friends, which sees Shankar join the titular fusion guitarist alongside a heavyweight lineup of Jack Bruce, Tony Williams, Zakir Hussain, Gary Husband and Scott Thunes for a laidback and extremely likeable set of East-West fusion.

In 2000, Shankar rejoined his former Shakti bandmates, Zakir Hussain and T. H. Vinayakram, for the well-received *Eternal Light*, for which credits were shared equally. Four years later, he recorded anew with his old tutor, John McLaughlin, on the latter's *Guitar & Bass* and *Montreux Concerts*.

Shankar continues to release solo albums, with his last two coming in the forms of ambient fusion: *Chepleeri Dream* (2020) and *Christmas From India* (2022). He also tours worldwide with his niece, the singer, composer and multi-instrumentalist, Gingger Shankar. Now in his seventies, Shankar can look back on a storied career and the major role he played in the development of fusion music.

Words: Chris Wheatley

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BIRTH! SCHOOL! WORK! DEATH!

Zach Condon aka Beirut... on the soundtrack to his life

The Beach Boys *Endless Summer* (Capitol Records, EA-ST 11307, LP, UK, 1974) **£8**

When I was a child, my first musical love was a Beach Boys greatest-hits compilation on tape. I would have been four or five. I obsessed with it to the point where I drove my family insane. Even now, whenever I get new speakers, I blast Surfer Girl to see how that system sounds. The power of harmony was so intense – I didn't even know what the lyrics were to some songs. My dad used to get so upset with me. He'd say, "There's no tuba in this song!" I thought the T-bird [on Fun, Fun, Fun] was a tuba.

Souls Of Mischief *93 'Til Infinity* (Jive HIP 138, LP, UK, 1993) **£50**

Around 11 or 12, I turned into your typical American skate rat. I listened to a lot of underground hip hop, and this was a big one. Hip hop was my punk rock because it was super-DIY, done with samplers, microphones and four-tracks. I still hear the influence on my music because it's so repetitious and they cut all the fat out of the music. It's organic, it's lush, it reminds me of dub and jazz simultaneously. When I hear that 90s stuff, the tone of those sampled upright basses and saxophones with the vinyl crackle just fascinates me.

Kraftwerk *Trans-Europe Express* (Capitol Records, E-ST 11603, LP, UK, 1977) **£20**

My next big love was synthesisers. I first got into things like Kraftwerk, just heavy analogue synthesisers and repetitious beats. You can see how hip hop would connect to something like that. Afrika Bambaataa in New York was listening to Kraftwerk and sampling them. *Trans-Europe Express* is the most solid piece of music they've done. I got super-obsessed with the beauty and tonality of these sparkling arpeggios and heavy bass tones, with the very, very rudimentary but catchy vocal parts.

The Magnetic Fields *The Charm Of The Highway Strip* (Setanta SETCD 21, CD, UK, 1994) **£10**

Around 14 or 15, I started messing around on computer programmes, a big synthesiser and a drum machine to start writing songs. I got into Stephen Merritt because I read that he was synth-pop, but he was not what I expected. He uses these chunky, goofy digital synths. It's chaotic but his voice has this weight and pull to it. At the time I thought, I can do this, but there's a complexity to it. And I don't usually give a shit about words but his are like little gifts on top of the music.

Kočani Orkestar *A Gypsy Brass Band* (Long Distance, 3060622, CD, France, 1994) **£6**

At about 15, the movie theatre I worked at showed foreign and arthouse films for the most part. I started to hear music from around the world. I got into Balkan music, and I listened to Kočani Orkestar obsessively. What I still love about them is they had a very Turkish influence, like these snaky, Turkish melodies over this heavy Balkan [sings beat]. It's so moving and engaging yet intense. I've seen them loads of times and they are hands down the best concert I've seen. I even got to play with them in Paris.

Jacques Brel *Intégrale Des Chansons 1954-1962* (Philips 6641 560, 5LP, France, 1972) **£25**

French chanson in general became a big thing for me, everything from Brel, late 50s to early 60s, to Serge Gainsbourg in the 70s. I was in love with France because of Paris and films, which is a cliché, but I was obsessed. Sinatra, I enjoy sometimes but I've noticed that the string sections can be aimless or generic-sounding. But to hear this lush, orchestral pop music with a voice like Brel's, which is a little rougher and more intense, was incredible.

Caetano Veloso *Caetano Veloso* (Philips R 765.026L, Brazil, 1968) **£20**

My next big obsession is Brazilian music. The first thing I heard of Brazilian music was when I was a teenager and listening to folk music from around the world. And the first thing I fell in love with in the period I'm talking about was Caetano Veloso. On top of the musical experimentation and the Brazilian roots of his music, what stayed with me was his voice and its vulnerability and its beauty.

Augustus Pablo And King Tubby *King Tubby Meets Rockers Uptown* (Clocktower Records LPCT 0085, LP, US, 1976) **£25**

Probably the biggest section of my record collection that is one consistent genre is dub. Legit, deep, 70s Jamaican dub. With King Tubby, I just love the texture of it. Every song feels like its own pulsing organism, like digging through a forest of sound. One of the reasons I love organ sounds so much is because they're an integral part of dub: the way they use little organ hits and chunky, dense chords. Every time I hear it, I get goosebumps.

Erkin Koray *Arap Saçi* (Pharaway Sounds PHS008, 2LP, Spain, 2013) **£25**

When I was 15, I would download old Turkish music. I couldn't tell who the musician was or what the song was called – I just knew I loved it. One song was a well-known song in Turkey, but I didn't know that then. When I picked up this record, it was like – oh, my god, this song is on it. It's called Fesuphanallah. The record has a lot of his hits, it's a compilation, and it blew my mind. His voice is incredible, and I don't think he gets enough credit for it.

Various *Best Sellers Of Voix De L'Orient* (Voix De L'Orient VDL CD 508, CD, Middle East, 1988) **£25**

Arabic music has been in the background for me. I loved it but I haven't dug deep into it until recently. This compilation is probably the most incredible overview of Arabic pop music from the 70s. The music can sound a little clashy to western ears, with all the semitones, so there's a bump to get over. But now it's more of my musical vocabulary. I love the human voice, going back to The Beach Boys. I listen to voices deeply but never to the words, so to hear these different mannerisms is fascinating to me.

Interview: Kevin Harley

The new Beirut album* Hadsel *is out on Pompeii Records.

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10 OF THE BEST

This month: **Greg Lake**

King Crimson Epitaph (from ***In The Court Of The Crimson King***, Island ILPS 9111, LP, First Pressing, UK, 1969) **£600**

This haunting, funereal-paced lament closes side one of King Crimson's debut album. Throughout his all-too-short tenure with the band, Lake turned in some of his finest vocal masterclasses, and with Epitaph he injects the perfect level of pathos into every word as it builds to a tumultuous climax of muffled kettledrums and a swirling fusillade of mellotrons. It was a portent of things to come, and in the solemn fade-out you can almost hear the band digging their own grave.

King Crimson In The Court Of The Crimson King (from ***In The Court Of The Crimson King***, Island ILPS 9111, LP, First Pressing, UK, 1969) **£600**

Every picture tells a story. Without Barry Godber's artwork this song would be so much less powerful, though Lake's clear, lucid diction adds increasing drama to each verse of this faultless ensemble production, heightening the tension as it proceeds to the menacing crescendo. Lake always claimed that the band's debut came together through a collaborative spirit born of intuition. He also admitted that this was the best album he ever recorded – no cause for argument there.

King Crimson Cat Food (Island WIP 6080, 7", p/s, UK, 1970) **£40**

Lake at his most Lennonesque fulminates against the ills of processed food, when "you are what you eat" was the mantra of the times and the macrobiotic movement. Underpinned by Tippett's angular chords and Fripp's querulous guitar lines, Lake is evidently relishing every morsel. Released as a single – replete with picture sleeve – the band even made a rare appearance on *Top Of The Pops*. "Don't think I am that rude if I tell you that it's catfood – not even fit for a horse!" carouses Lake. Hah! Now even the old nag has been tossed into the cooking pot. Filly con carne, anyone?

ELP Take A Pebble (from ***Emerson, Lake & Palmer***, Island ILPS 9132, LP, pink label, UK, 1970) **£150**

One of the highlights of the band's debut, this demonstrates how cohesive the three-piece was before lethargy set in. When playing to his strengths, Lake was unstoppable, and his often-reflective ballads became a highpoint of every album. Tastefully restrained, Keith Emerson does his best Jacques Loussier-plays-Rachmaninov impersonation, while Carl Palmer displays a dexterity that suits the mood. More a song of attrition than affection, Lake is in fine fettle, providing ample proof of his interpretive qualities.

ELP The Sage (from ***Pictures At An Exhibition***, Island HELP 1, LP, g/f, black label and pink 'i', UK, 1971) **£75**

An acoustic interlude amid the pomp and circumstance of Mussorgsky's *Pictures At An Exhibition* offers Lake the opportunity to showcase his abilities as a songwriter as much as a vocalist. In a few well-constructed lines, he appears to echo the inner thoughts of the Russian composer who drew his own inspiration from the paintings created by his departed friend, Viktor Hartmann. ELP spearheaded the introduction of classical music to a rock audience, building upon the experiments that Emerson had begun with The Nice.

Peter Sinfield Still (from ***Still***, Manticore K43501, LP, textured pink g/f, UK, 1973) **£25**

Exiled from King Crimson, Sinfield recorded his one and only solo album, recruiting several current and former Crimson members to lighten his load. Multitasking Mel Collins did much to spare the wordsmith's blushes, as did Lake on the title track. In between Sinfield reciting a few verses espousing the lore of the land, Lake forcefully steers the song towards the stars with one of the most impressive performances of his career.

ELP Karn Evil 9 (1st Impression Part 2) (from ***Brain Salad Surgery***, Manticore K 53501, LP, fold out die-cut sleeveUK, 1973) **£40**

The band would never again play with the musical unity they did on *Brain Salad Surgery*. For thousands of rock fans, this song became part of the soundtrack to their Saturday afternoons when they tuned into "Fluff" Freeman's Radio 1 Show. Based on the theme of a dystopian carnival, Lake plays the role of ringmaster as he guides us around the greatest freak show on Earth, allowing us to steal a brief glimpse into a world of unnatural practices and perversions – otherwise known as rock'n'roll. Oh, wot a circus!

ELP Pirates (from ***Works [Vol 1]***, Atlantic K 480009, 2LP, trifold sleeve, UK, 1977) **£8**

Six months in the making, this swashbuckling saga cost Lake and Sinfield many sleepless nights. The lyrics are watertight, shipshape, and (mostly) barnacle-free, while Lake's mock-opera delivery manages to stay on the right side of parody and even drew a compliment of sorts from Leonard Bernstein. But perhaps the one criticism here is that the occasionally underwhelming arrangement lacks the verve required to do justice to the song.

Greg Lake I Believe In Father Christmas (Manticore K 13511, 7", p/s, UK, 1975) **£5**

As an attack upon the blatant commercialisation of Christmas and the perpetuation of a fairytale, this song has become a perennial festive favourite; a carol for the Apocalypse. Lake recorded the song in the summer of '75 for inclusion on the next ELP album, until persuaded by Atlantic to release it as a single under his own name. The song strikes a note of accord in the last verse; good will to all men and all that. Sentimentality wrapped in tinsel sells.

ELP Closer To Believing (from ***Works***, Atlantic K 480009, 2LP, trifold sleeve, UK, 1977) **£8**

An exceptional song coupled with Lake's superlative delivery makes for a harmonious marriage. There is a richness here to Lake's voice – all-too-rarely brought to the fore – which extracts every nuance of emotion from each measured line. Lake's production is exemplary, and Godfrey Salmon deserves much credit for the orchestral arrangement, allowing Lake the space to embellish the piece with his own inventions. As an affirmation of love and faith, the song has lost none of its potency.

Words: Lin Bensley

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